MILTON GLASER & MIRKO ILIĆ

THE DESIGN OF DISSENT

FOREWORD BY TONY KUSHNER

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Title: **Let My People Go**
Format: **Poster**
Art Director/Designer: **Dan Reisinger**
Client: **No client**
Country: **Israel**
Year: **1969**

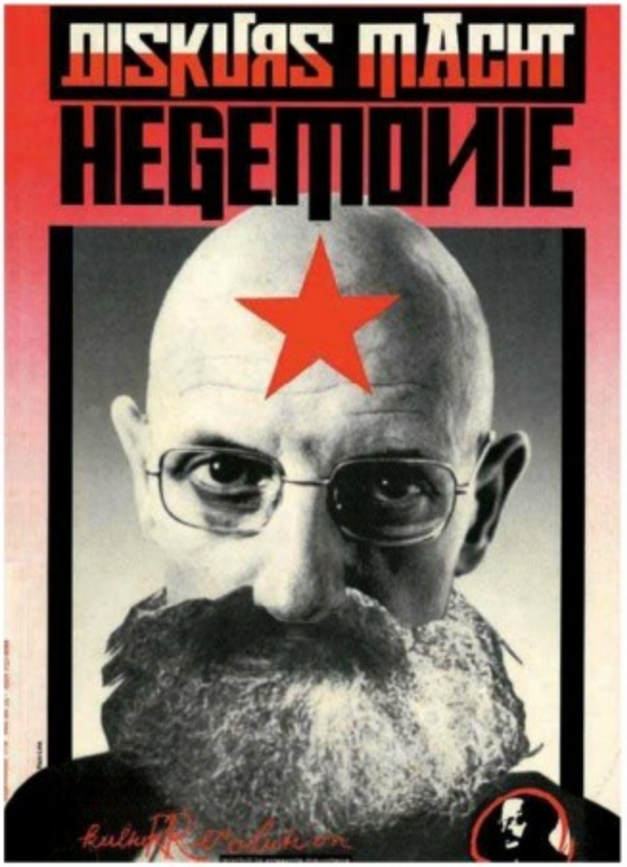
By adapting the communist hammer and sickle, this poster opposes the Soviet policy prohibiting the immigration of Jews from the USSR. *(top left)*

Title: **Again?**
Format: **Poster**
Art Director/Designer: **Dan Reisinger**
Client: **No client**
Country: **Israel**
Year: **1993**

A prescient 1993 warning against the resurgence of fascistic and anti-Semitic movements in the formerly communist countries of Eastern Europe is the message of this bold and dynamic poster. *(top right)*

Title: **Diskurs Macht hegemonie**
Format: **Magazine cover**
Art Director/Designer: **Rico Lins**
Client: **Germinal Verlag, Bochum/Klartext Verlag, Bochum**
Country: **Brazil**
Year: **1988**

This image for the German political magazine *KulturRevolution* is a collaged composite, a Mr. Potato Head, if you will, of four left-wing icons, Mao Tse Tung, Karl Marx, Leon Trotsky, and Michel Foucault, symbolizing an attempt to combine various ideologies in hopes of creating something stronger, when, in fact, the result does not work. *(bottom)*

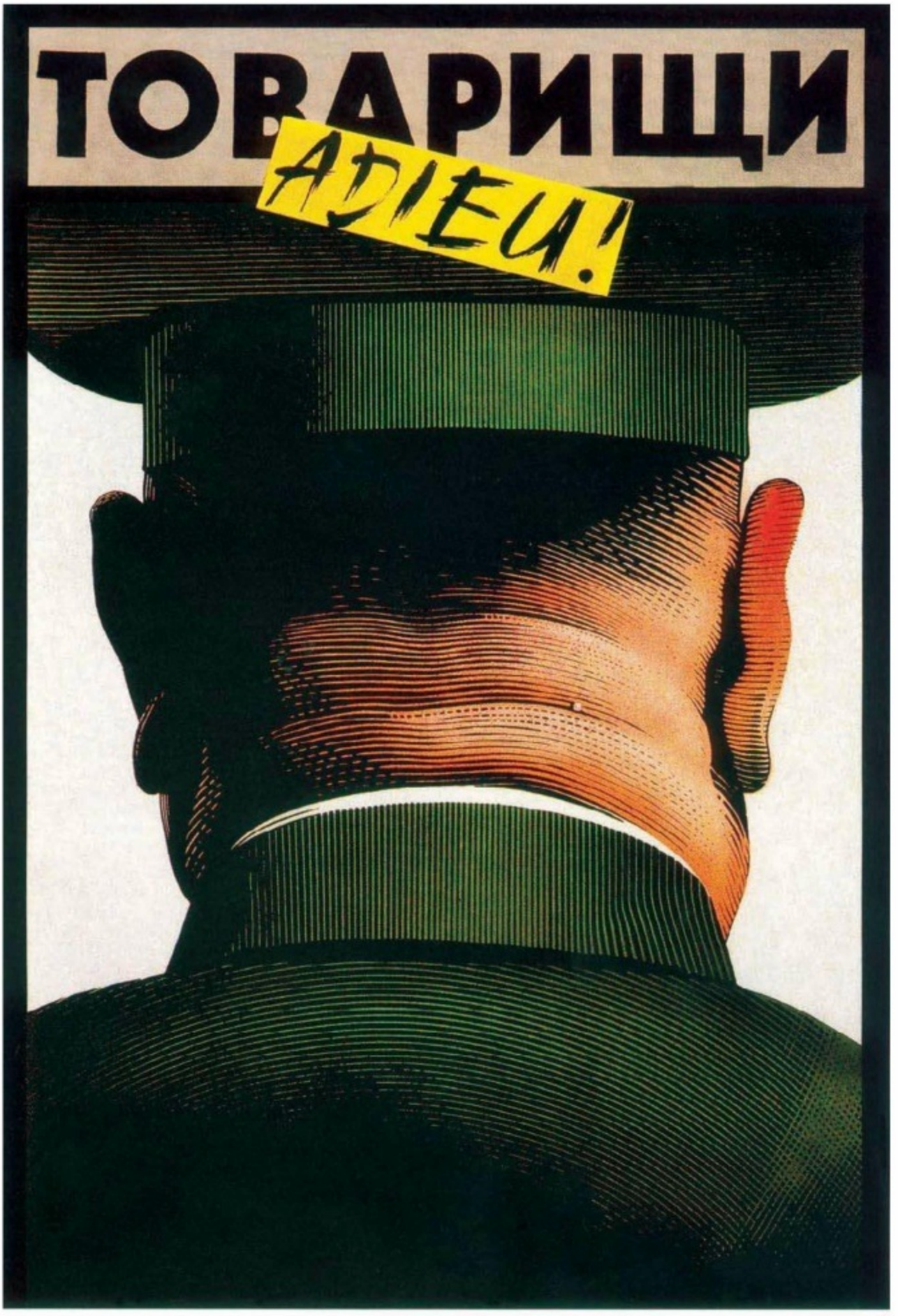


Title: Nail and Wheat
Format: Poster
Art Director/Designer: Istvan Orosz
Client: No client
Country: Hungary
Year: 1989

The careful placement of the nail (hit with the hammer) and sheath of wheat (cut with the sickle) in the position of the Soviet hammer and sickle symbol convey the victimization of people under communism.

Title: Concert Poster
Format: Poster
Art Director/Designer: Istvan Orosz
Client: No client
Country: Hungary
Year: 1990

This bold and immediate poster advertises a Budapest concert for the victims of communism.



Title: **Comrades, It's Over**
Format: **Poster**
Art Director/Designer: **Istvan Orosz**
Client: **M.D.F.**
Country: **Hungary**
Year: **1989**

This work was created by a designer/illustrator who grew up in, and spent his life in, Soviet-dominated Hungary. He was surprised and delighted in 1989 when he drew this poster and soon afterward, the Soviet Army returned home.

Title: **Poster to Commemorate the Day of Yugoslav Youth**
Format: **Poster**
Art Director/Designer: **New Collectivism**
Client: **Socialist Youth League of Slovenia**
Country: **Slovenia**
Year: **1987**

This prize-winning poster celebrating Marshall Josip Broz Tito's birthday is a redesign of a 1930's Richard Klein poster *(below)*. NSK (Neue Slowenische Kunst) believes the traumas of the past affecting the present and the future can be healed only by returning to the initial conflicts. NSK narrowly escaped imprisonment when the original Nazi source became public knowledge.

aTitle: **Exterior of the NSK State Berlin**
Format: **Exterior design**
Art Director/Designer: **New Collectivism**
Client: **Volksbuhne Theater**
Country: **Slovenia**
Year: **1993**

NSK hosted a show at the Volksbuhne theater in the historical center of Berlin, once among the most prominent theater establishments of the twentieth century. During the show, the Volksbuhne was declared a territory of the NSK State and entry was only permitted to NSK passport holders with valid visas. However, a "consulate office" was open non-stop issuing information and documents to potential NSK citizens interested in entering. *(top)*

Title: **NSK Headquarters**
Format: **Photograph**
Art Director/Designer: **New Collectivism**
Client: **NSK Information Center**
Country: **Slovenia**
Year: **1999**

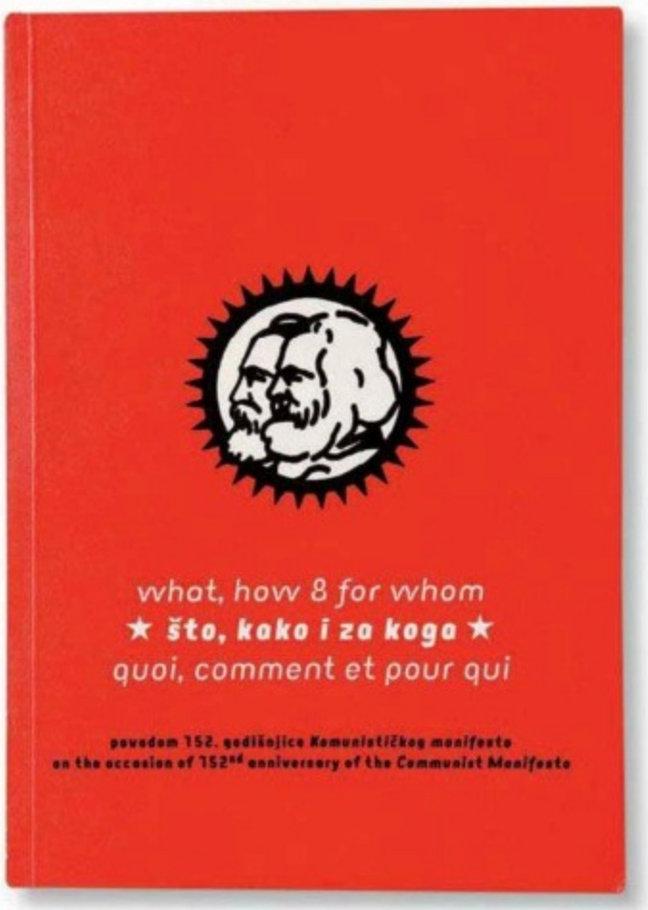
Shown here is the NSK state information office. The passport division is placed in front of a wall mounted with photographs of various NSK artifacts. *(bottom left)*

Title: **The State of NSK**
Format: **Poster**
Art Director/Designer: **New Collectivism**
Client: **NSK**
Country: **Slovenia**
Year: **1994**

New Collectivism is an independent graphic design collective and a member of the NSK organization. In this poster, the Utopian goal is expressed by NSK as a state. This poster was used to promote various NSK events. *(bottom right)*

Title: NSK Merchandise
Format: Book cover
Art Director/Designer: New Collectivism
Client: No client
Country: Slovenia
Year: 1999

The back cover of the NSK catalog/monograph shows NSK merchandise designed for an exhibition at the Museum of Modern Art in Ljubljana. The transition from socialism to capitalism and the creation of European monetary union in 1999 is represented by the number 99 shown throughout. All products featured are for sale.

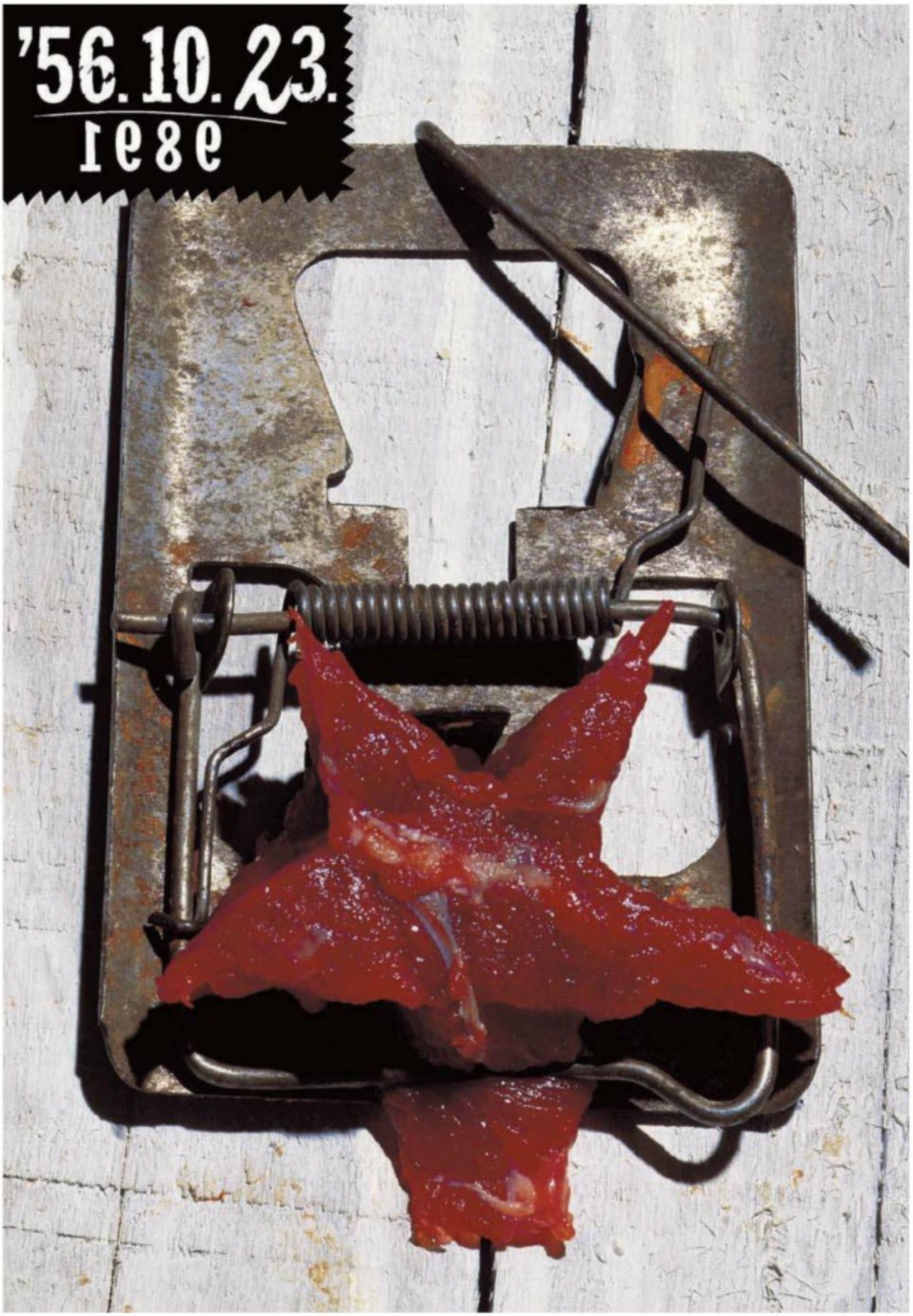


Title: What, how & for whom-152nd anniversary of the Communist Manifesto
Format: Book/Catalogue
Art Director/Designer: Dejan Kršić
Client: What, how & for whom (WHW)
Country: Croatia
Year: 2003

The dynamic cover of this 152nd Anniversary edition of the *The Communist Manifesto* boldly features Karl Marx and Friedrich Engles. The book serves as a catalog to an exhibition and various events held in Croatia that were re-staged the following year in Austria. The publication contains essays by several famous theoreticians and writers, and is distributed in bookshops, galleries, and museums.

Title: **Péter Pócs's First Exhibition in France**
Format: **Poster**
Art Director/Designer: **Péter Pócs**
Client: **Unknown**
Country: **Hungary**
Year: **1988**

This poster was originally designed for an exhibition of Hungarian artists at the eighth Venice Biennial. It was rejected as ideologically inappropriate due to its portrayal of the communist symbols, but was later used as a poster for Péter Pócs's own exhibition in Paris.



Title: **1989**
Format: **Poster**
Art Director/Designer: **Péter Pócs**
Client: **No client**
Country: **Hungary**
Year: **1989**

This self printed poster for the SZDSZ (Union of the Free Democrats) was considered too strong to be used. The bold graphic depicts the destruction of communism and the dates in the corner refer to the Hungarian Freedom Flight (October 23, 1956) and the eventual collapse of communism in 1989.

Title: **301**
Format: **Poster**
Art Director/Designer: **Péter Pócs**
Client: **Union of the Free Democrats**
Country: **Hungary**
Year: **1989**

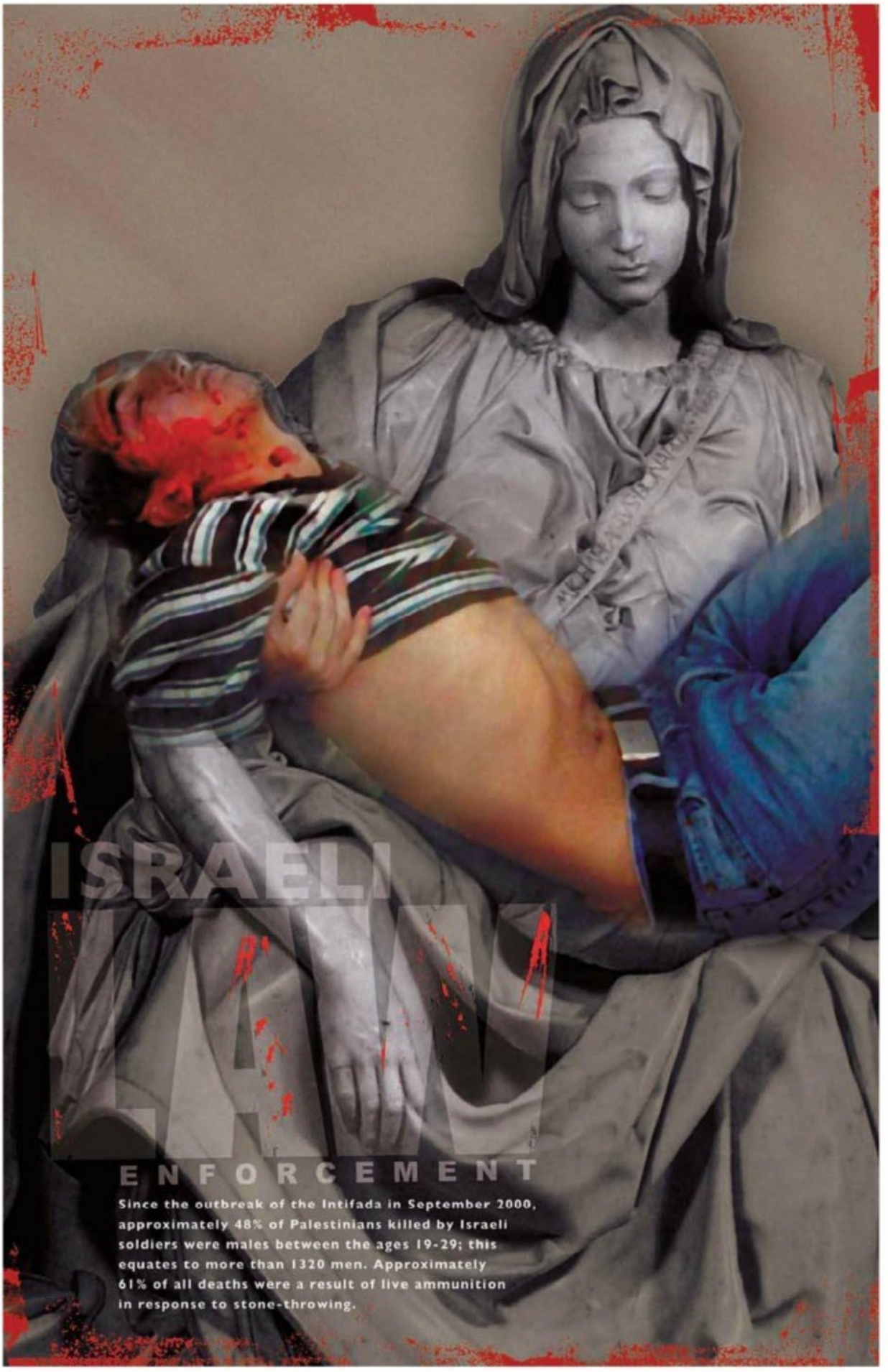
Russian troops crushed the 1956 Hungarian Revolution, killing many Hungarian citizens and burying them in mass graves. One of the graves, in which the revolutionary leader Imre Nagy is buried, was marked with the number 301. The blood on this poster is in the shape of Hungary.

Title: **Simile**
Format: **Poster**
Art Director/Designer: **Péter Pócs**
Client: **Peter Stefanovits**
Country: **Hungary**
Year: **1988**

This poster, created for an exhibition of graphic designer Peter Stefanovits's work, was shown on Hungarian prime-time news. The news censored the controversial image of the communist star attached to the cross and showed only the text at the bottom.

Title: **Hommage à Romania 1989**
Format: **Poster**
Art Director/Designer: **Péter Pócs**
Client: **No client**
Country: **Hungary**
Year: **1989**

The famous phrase from the 1960s, "The revolution will be televised," became a reality in 1989. As a result, there was an immediate reaction around the world, and this poster, a response to the Romanian revolution, was already printing on the third day of the bloody event.



Title: **Israeli Law Enforcement**
Format: **Poster**
Art Director/Designer: **Rebecca Rapp**
Client: **"Don't Say You Didn't Know" exhibition curated by Dana Bartelt**
Country: **USA**
Year: **2003**

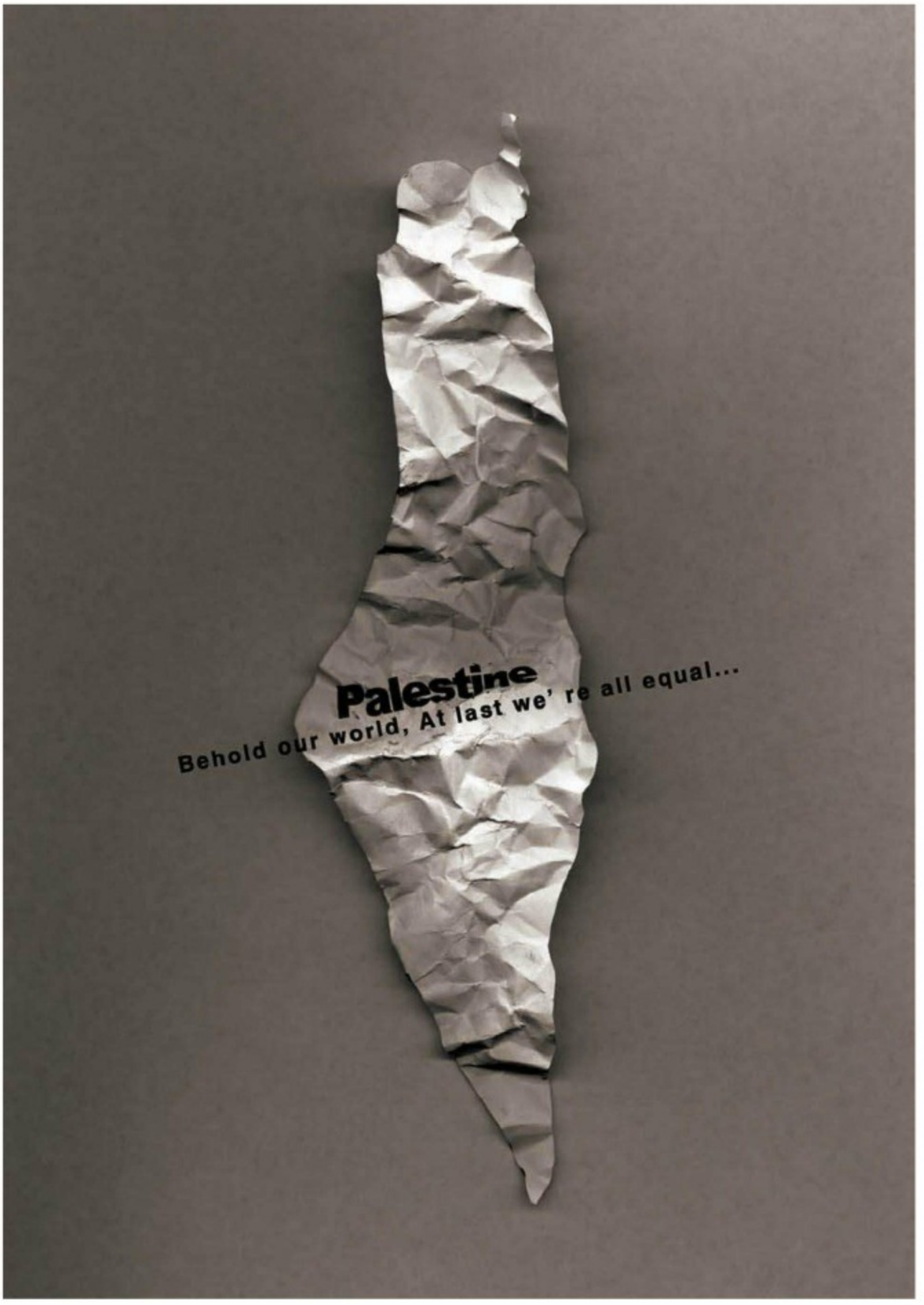
The designer, an activist for the International Solidarity Movement, illustrates the current situation in Palestine with this powerful image. The design combined the well-known *Pieta* (a symbol for the slain) with a reference to Jesus (who was shown no mercy) to illustrate how history is repeating itself with the slaying of young, innocent Palestinian men. The designer did not intend to make this a religious piece and noted that if another well-known figure had suffered similar treatment, he or she would have been an equally appropriate analogy.

Title: Revolution until Victory
Format: Poster
Art Director/Designer: Unknown
Client: No client
Country: Poland
Year: 1989

The war-torn kaffiyah has the word Fateh in Arabic "blood" red lettering. The kaffiyah was turned into a symbol of the Palestinian state by Yassir Arafat and also became a symbol of the Fedayeen (Palestinian Freedom Fighters).

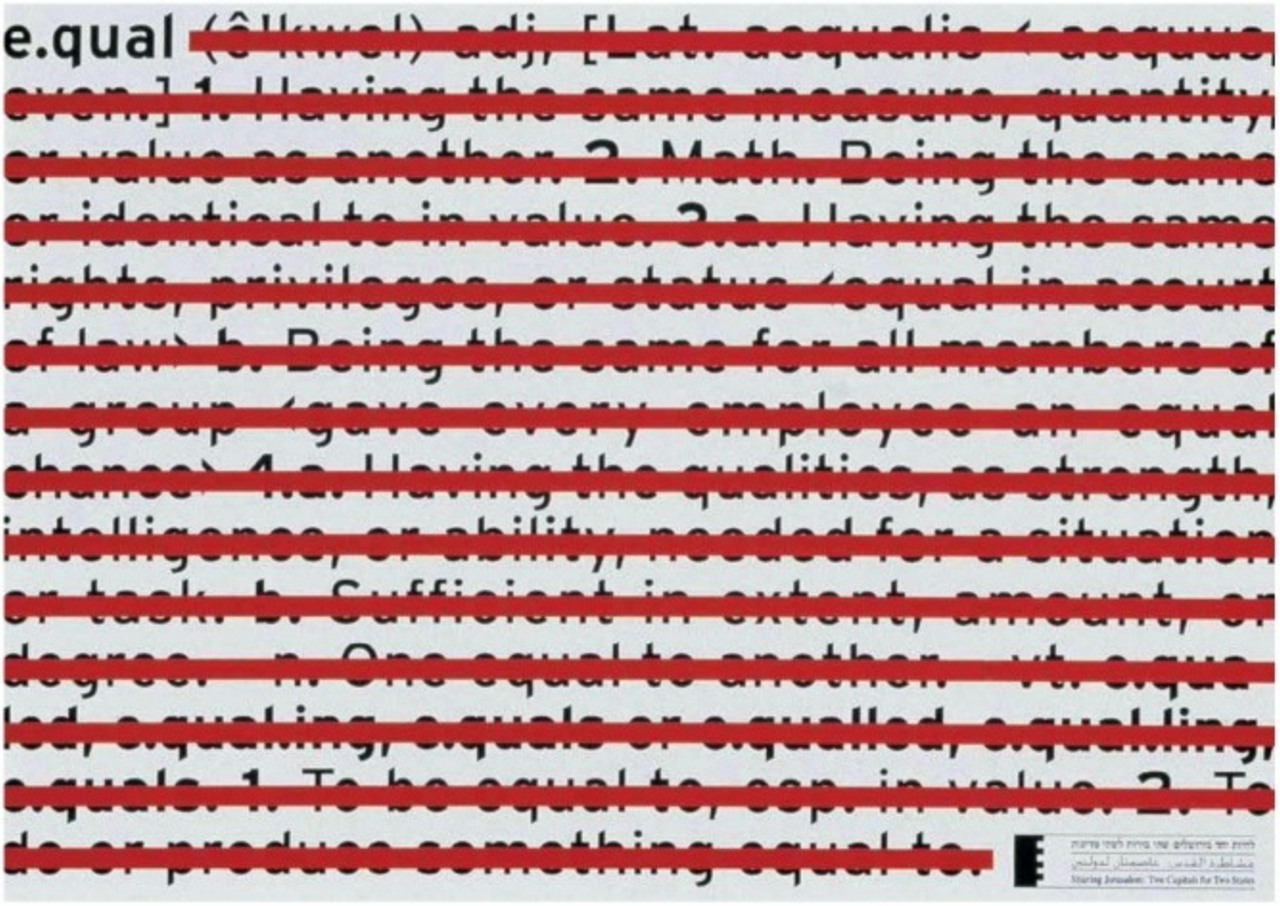
Title: Stop
Format: Poster
Art Director/Designer: Unknown Polish artist, from the collection of Dana Bartelt
Client: PLO (Palestine Liberation Organization)
Country: Unknown
Year: 1980s

In this poster, another one in a series created by Polish artists in solidarity with the Palestinian cause, the Palestine flag is shown pierced by an Israeli sniper's bullet.



Title: **Palestine**
Format: **Poster**
Art Director/Designer: **Pedram Harby**
Client: **No client**
Country: **Iran**
Year: **2004**

The copy line for this poster supporting the Palestinian position states: "Behold our world, At last we're all equal..." The image of a discarded map brought out of the waste basket in an effort "to iron out the creases and restore it to its original place" is persuasive. The designer's idea was to "display the crumpled map of Palestine in the void of indifference that surrounds it." This poster was designed to take part in the 9th triennial of political posters in Mons, Belgium.



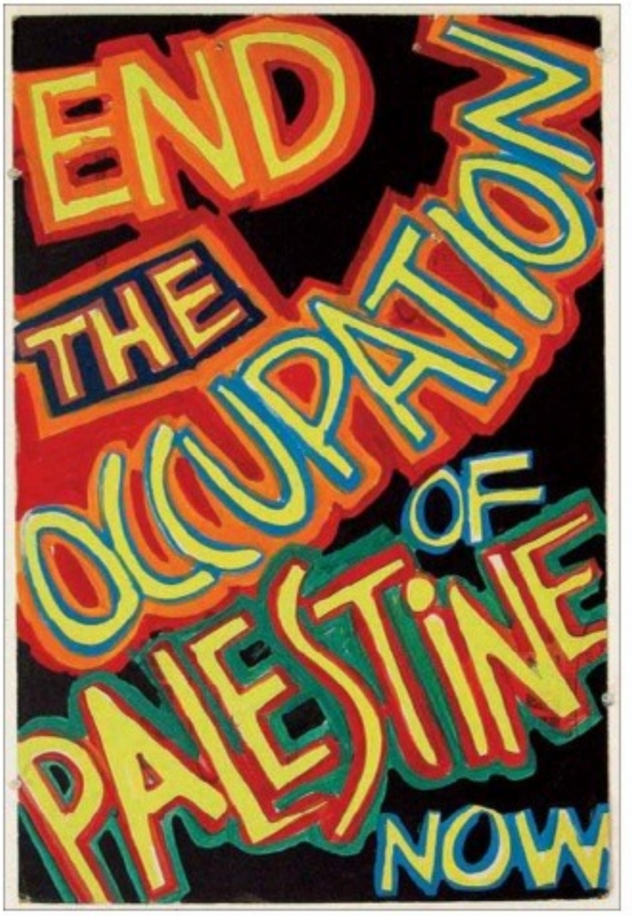
Title: **Equal**
Format: **Poster**
Art Director/Designer: **Bülent Erkmen**
Client: **Bat Shalom, Israel**
Country: **Turkey**
Year: **1998**

The impossibility of achieving agreement on the mere definition of the word *equal* makes a powerful graphic statement in this poster for the Sharing Jerusalem: Two Capitals project.

Title: **Art Against the Wall**
Format: **Mural**
Art Director/Designers: **Eric Drooker, Palestinian children**
Client: **No client**
Country: **Palestine**
Year: **2004**

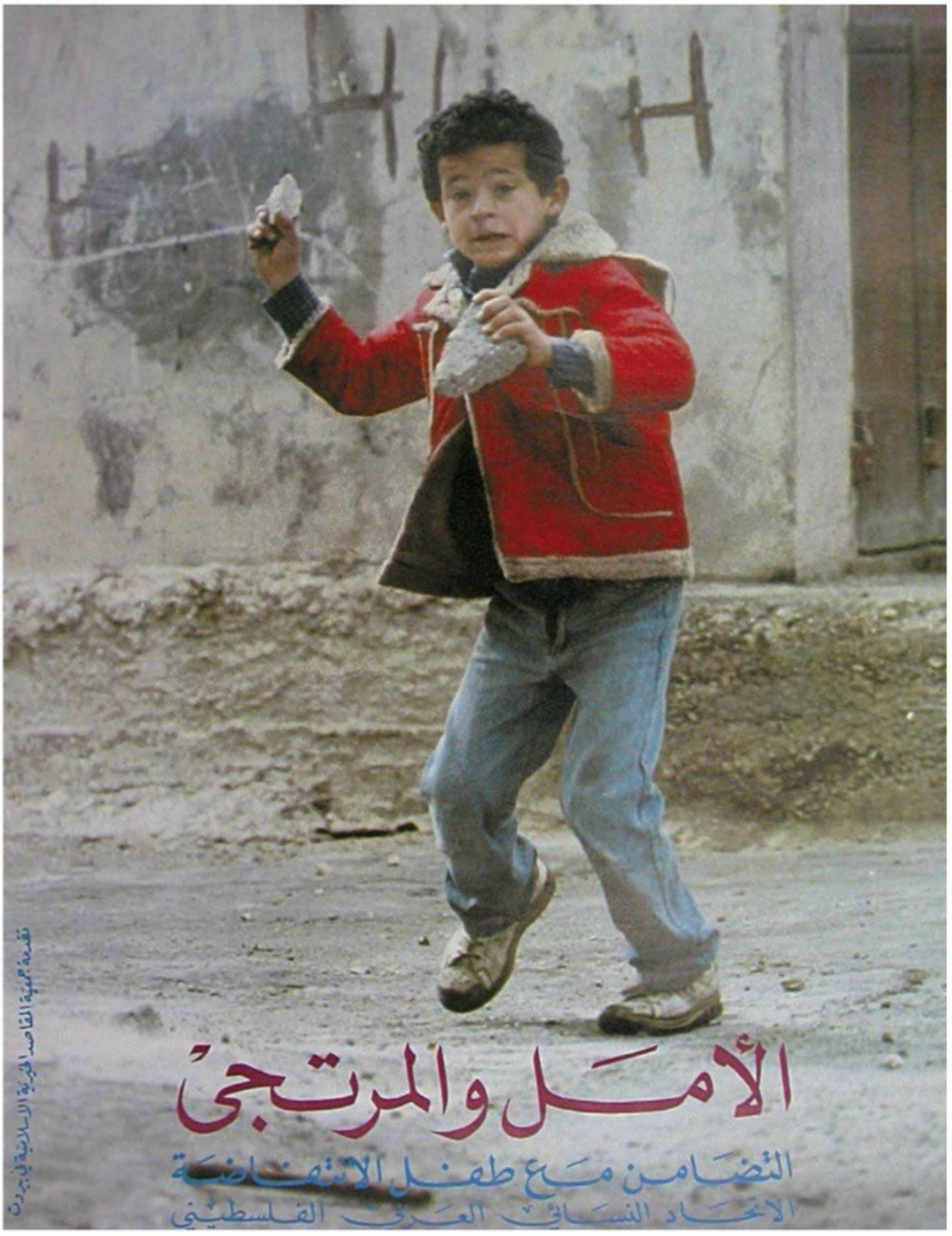
The Israeli government calls it "the security barrier." Palestinians call it "the apartheid wall." Twice as tall as the Berlin Wall, its projected span is 500 miles (805 kilometers). The artist calls it "the greatest blank canvas in the world." He painted this mural with the help of local children in the occupied West Bank village of Masha.

Title: **Palestine Is our Home/Stop Israeli Brutality Racism Against Palestinians/End the Occupation of Palestine Now**
Format: **Posters**
Art Director/Designer: **Samia A. Halaby**
Client: **No client**
Country: **USA**
Year: **1991**



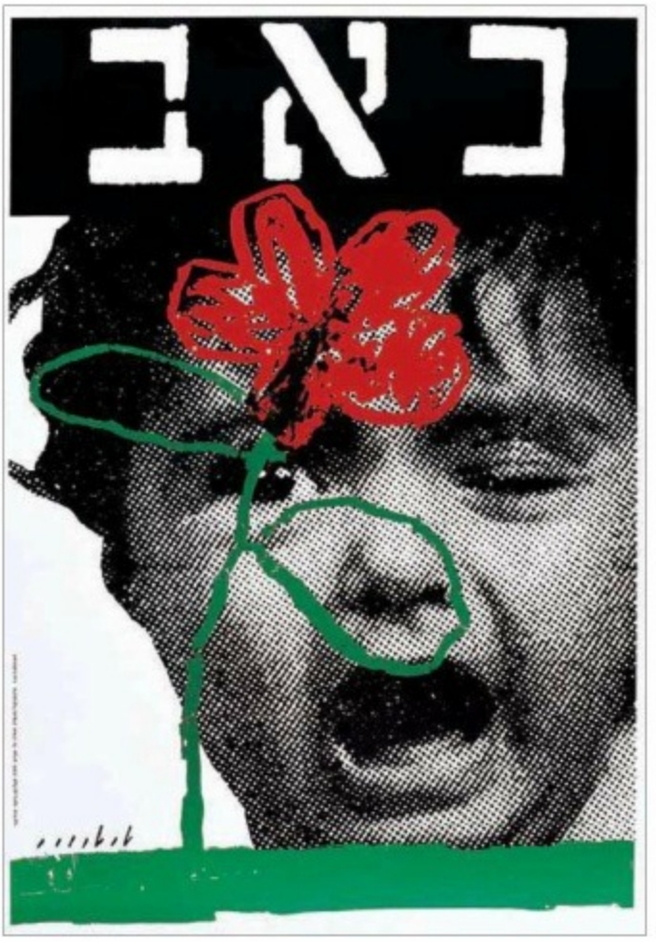
The black background and bright colors in *End the Occupation of Palestine Now* and *Palestine Is our Home* are a deliberate homage to Palestinian Libertarian art of the 1970s and 1980s and appeal to the visual requirements of news photographers. These posters were used in Washington, D.C. as protest against the first Gulf War in 1991.

Stop Israeli Brutality Racism Against Palestinians was created to hang in the artist's home to identify her political and ethnic background to visitors. The artist noted that she "did not want to waste time with those who hated my national background . . . ."



Title: **Stone Throwing Boy**
Format: **Poster**
Art Director/Designer: **Unknown, from the collection of Dana Barteit**
Client: **PLO (Palestine Liberation Organization)**
Country: **Palestine**
Year: **2000**

The Israeli tank is unseen in this famous photograph of a Palestinian boy throwing stones. This poster was given away by the Palestinian Liberation Organization office in Ramallah during the second Intifada of 2000.



Title: **Pain**
Format: **Poster**
Art Director/Designer: **David Tartakover**
Photographer: **Micha Kirshner**
Client: **No client**
Country: **Israel**
Year: **1989**

It's almost impossible to imagine how difficult life as an Israeli designer critical of Israeli military behavior must be. Nevertheless, voices consistently opposing the conflict and seeking resolution have emerged. This poster was created for a group of Israelis who refuse to serve their military service in the occupied territories and appeals to others to do the same through this little Palestinian girl who lost an eye to an Israeli rubber bullet. The Hebrew word for "pain" displayed prominently across the top of this poster can also mean "as a father."

Title: **Man Nature Society**
Format: **Poster**
Art Director/Designer: **David Tartakover**
Photography: **Alex Levac**
Client: **No client**
Country: **Israel**
Year: **1992**

This poster, designed for the "Man Nature Society" international exhibition held in Moscow, features the colors of the Palestinian flag behind the title blocks.

Title: **Childhood Is Not Child's Play!**
Format: **Poster**
Art Director/Designer: **David Tartakover**
Client: **No client**
Country: **Israel**
Year: **1998**

A quote from an Israeli Defense Forces spokesman explaining that this six-year-old Palestinian boy was "killed according to regulation" offers little comfort, as it remains strikingly apparent that the child pictured here is much too young to stand in the crosshairs of a political battle.

Title: The Intifada Welcomes the Icograda
Format: Poster
Art Director/Designer: David Tartakover
Client: No client
Country: Israel
Year: 1989

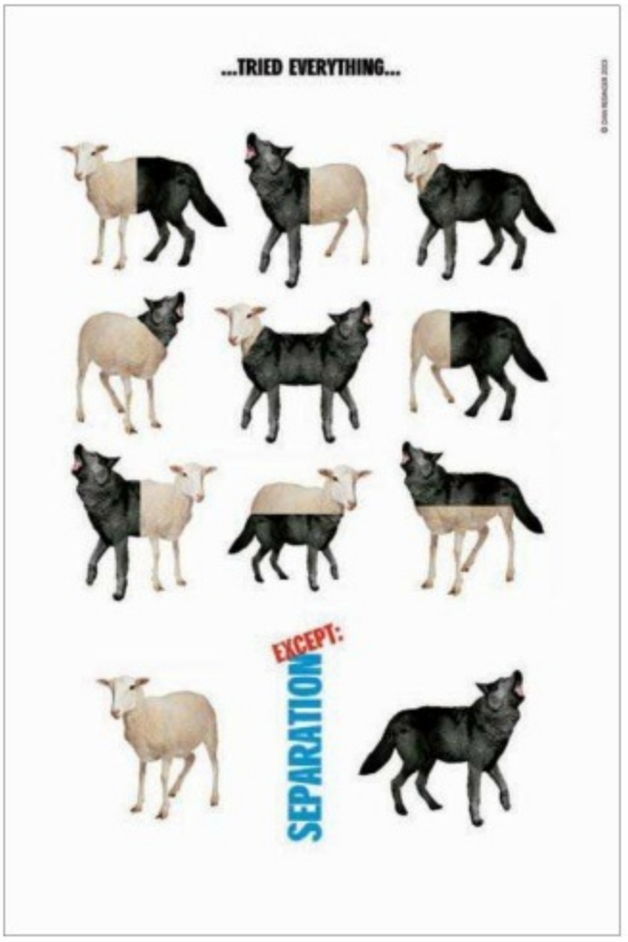
Intifada, which literally translates to "an abrupt and sudden waking from an unconscious state," is a word that has come to symbolize the Palestinian uprising against Israeli occupation. More than 11,000 Palestinians have been injured in Intifada protests against Israel. When Icograda, the International Council of Graphic Design Associations, decided to hold its biannual congress in Tel Aviv, this poster was created to announce the conference and remind the international design community that the role of a designer varies with the political climate in which he or she operates.

Title: **Happy New Fear**
Format: **Poster**
Art Director/Designer: **David Tartakover**
Photographer: **Oded Klein**
Client: **No client**
Country: **Israel**
Year: **1995**

Rather than a stylized version of a weapon, this depiction is starkly realistic. The barrel reads, "Desert Eagle .357 Magnum Pistol—Israel Military Industries," contrasting the harsh reality of Israeli occupation with the festive celebration of a new year. This poster is a reminder that, for many, time only represents a continuation of fear and violence.

Title: **Have a Year of Peace and Security**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **2002**

Irony is an important tool of dissent, but if it lapses into cleverness, the message can be compromised. In this instance, the sense of contrivance may be too evident.



Title: **Separation**
Format: **Poster**
Art Director/Designer: **Dan Reisinger**
Client: **No client**
Country: **Israel**
Year: **2003**

After many failed attempts to live in harmony, this poster supports the building of the wall in Israel: "To prevent the infiltration of suicide bombers into Israel and to terminate Israel's intervention into the everyday life of Palestinians."

Title: **F-16i**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **2000**

Critical of the Israeli Air Force, this poster sarcastically suggests that war within the region has become the natural order and the Israeli jet fighter has become another dangerous species.

Title: **Blood Bath 2002**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **2002**

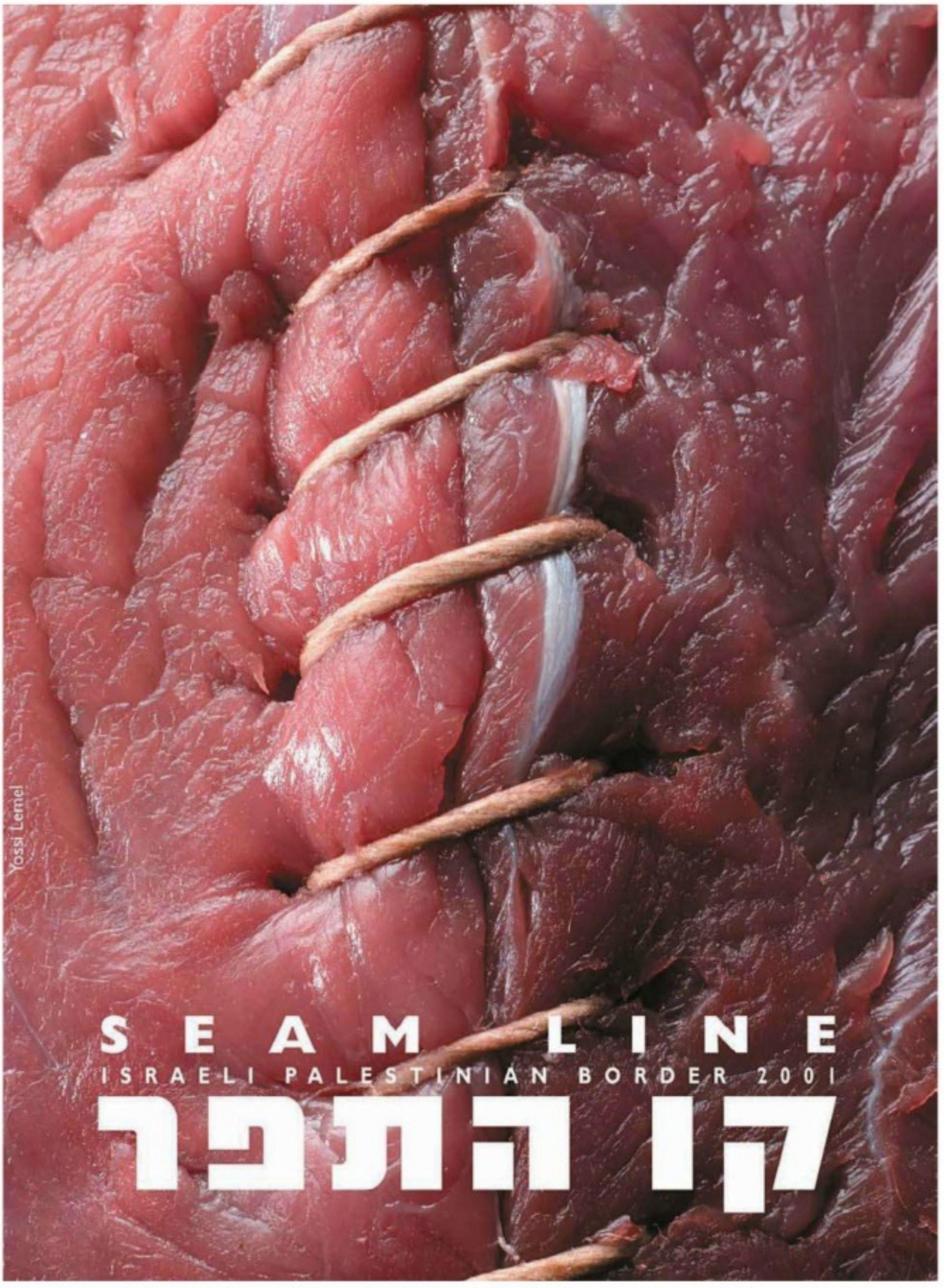
This chilling image conveys the designer's opposition to the endless bloodshed between Israelis and Palestinians in which neither side is able to wash away responsibility for the situation. References to morgues and suicides are both intentional and disturbing.

Title: **Israel Palestine 2003**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **2003**

The imagery in this poster references peace as a living, fragile organism, and questions why Israel's efforts to preserve it, while well intentioned, have not yielded the desired results.

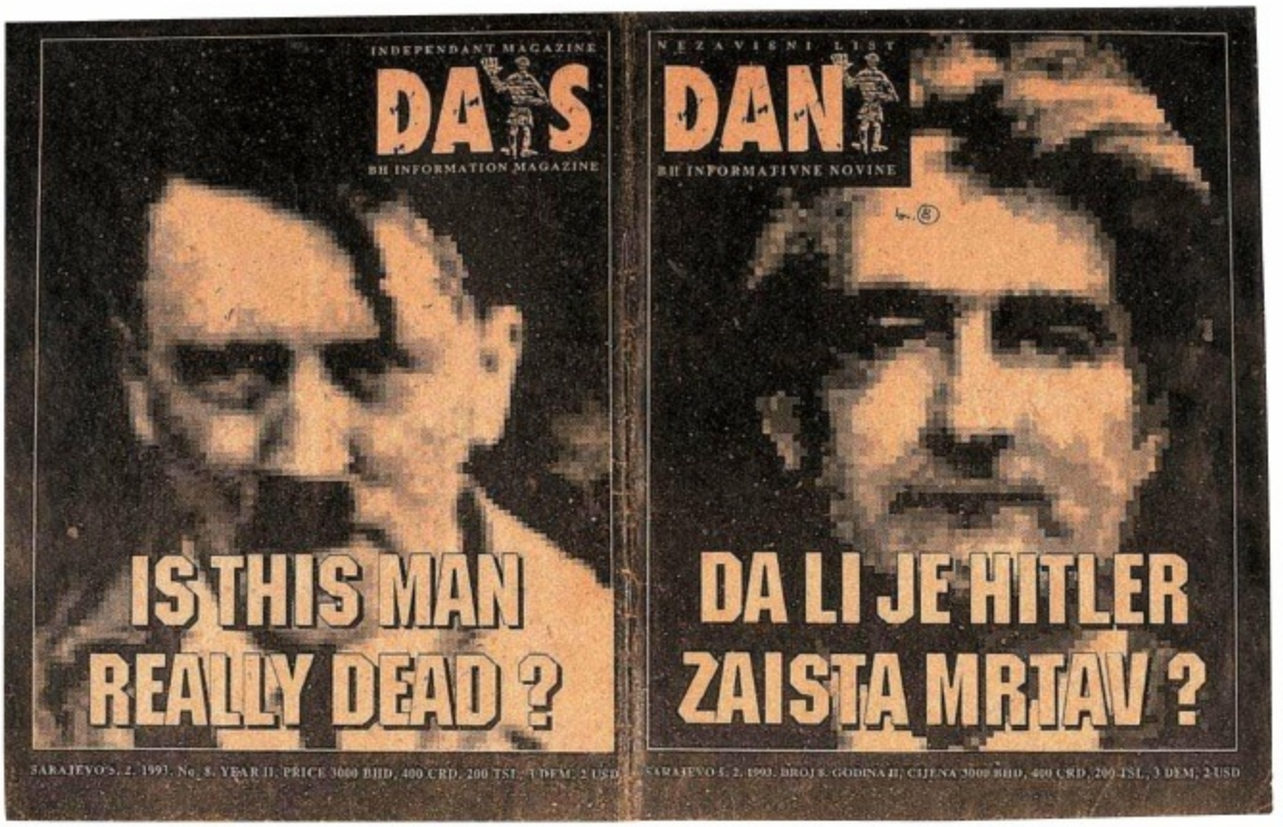
Title: **Israel Palestine 2004**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **2004**

Depicting a peace process that was brutally cut off in the middle of an attempt to achieve cooperation, this graphic image also references the graphic realities of lost limbs and body parts that are a result of this ongoing conflict.



Title: **Seamline**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **2001**

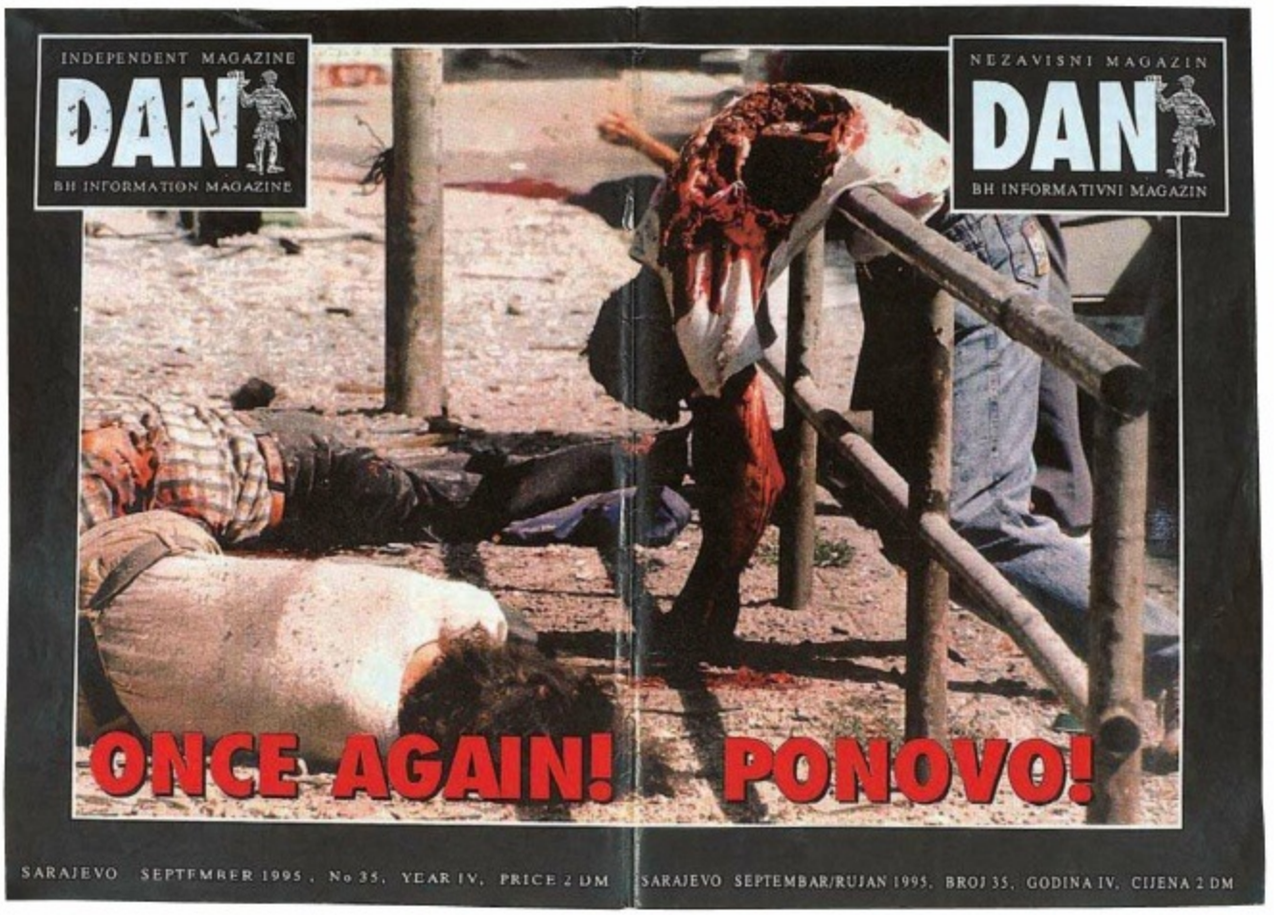
Context creates meaning. This image of raw meat bound together by string could almost appear in a cookbook as an example of how to tie a roast. When placed into the context of the seamline—the border between the Israeli and Palestinian territories—the meaning darkens. The subtle color variation between the two sides intentionally and cleverly reflects the skin tones of those involved.



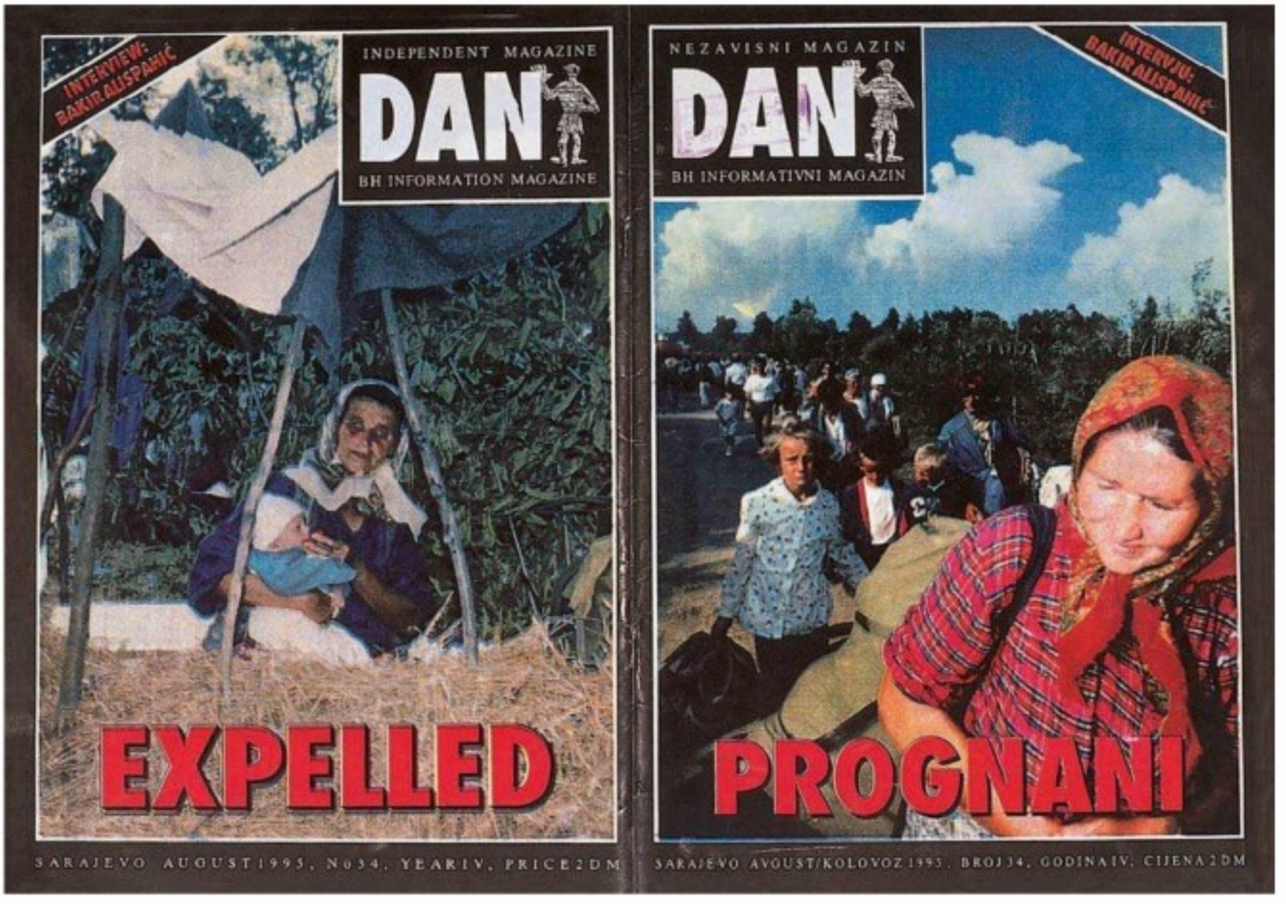
Title: *Dani* magazine
Format: Magazine covers
Art Director/Designer: Trio Sarajevo
Client: *DANI* magazine
Country: Bosnia and Herzegovina
Year: 1995

DANI magazine, the political weekly considered to be the most courageous magazine in Sarajevo during the siege, consistently produced provocative covers. On this cover Radovan Karadzic, the former President of the Republica Srpska accused of the slaughter of thousands of Bosnian Muslims and Croats who has twice been indicted by the United Nations war crimes tribunal, is shown opposite Adolf Hitler indicating their similar style of "leadership."

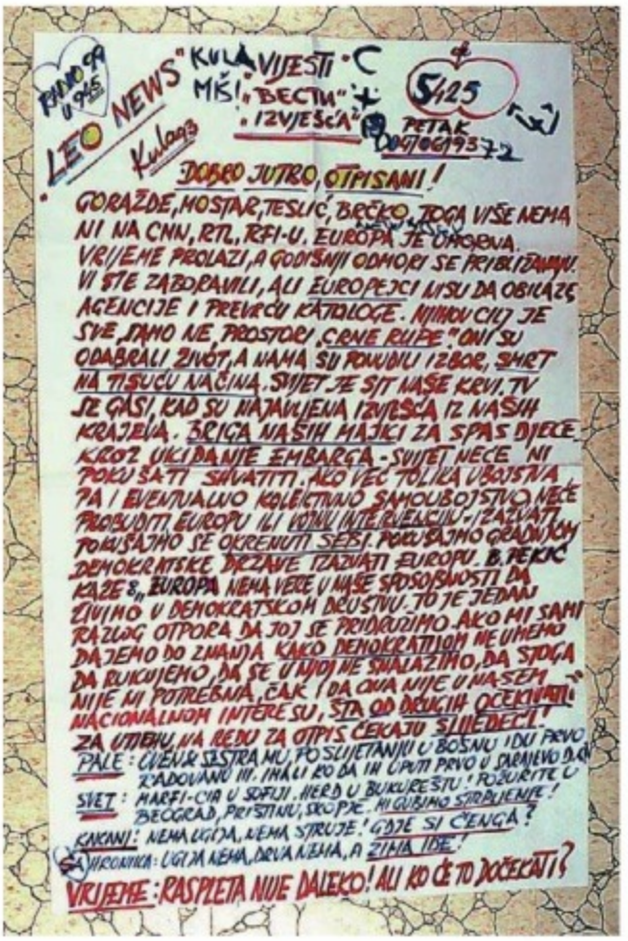
These front and back covers of *DANI* magazine question whether the new unification into two separate states, the Bosnian Republic and the Serbian Republic, according to Dayton accord, have achieved the designed objectives.



This horrifying image depicting the results of a Serbian mortar explosion that landed near a market square is almost too much to bear. This event, and the published images from it, caused foreign governments to finally take action.

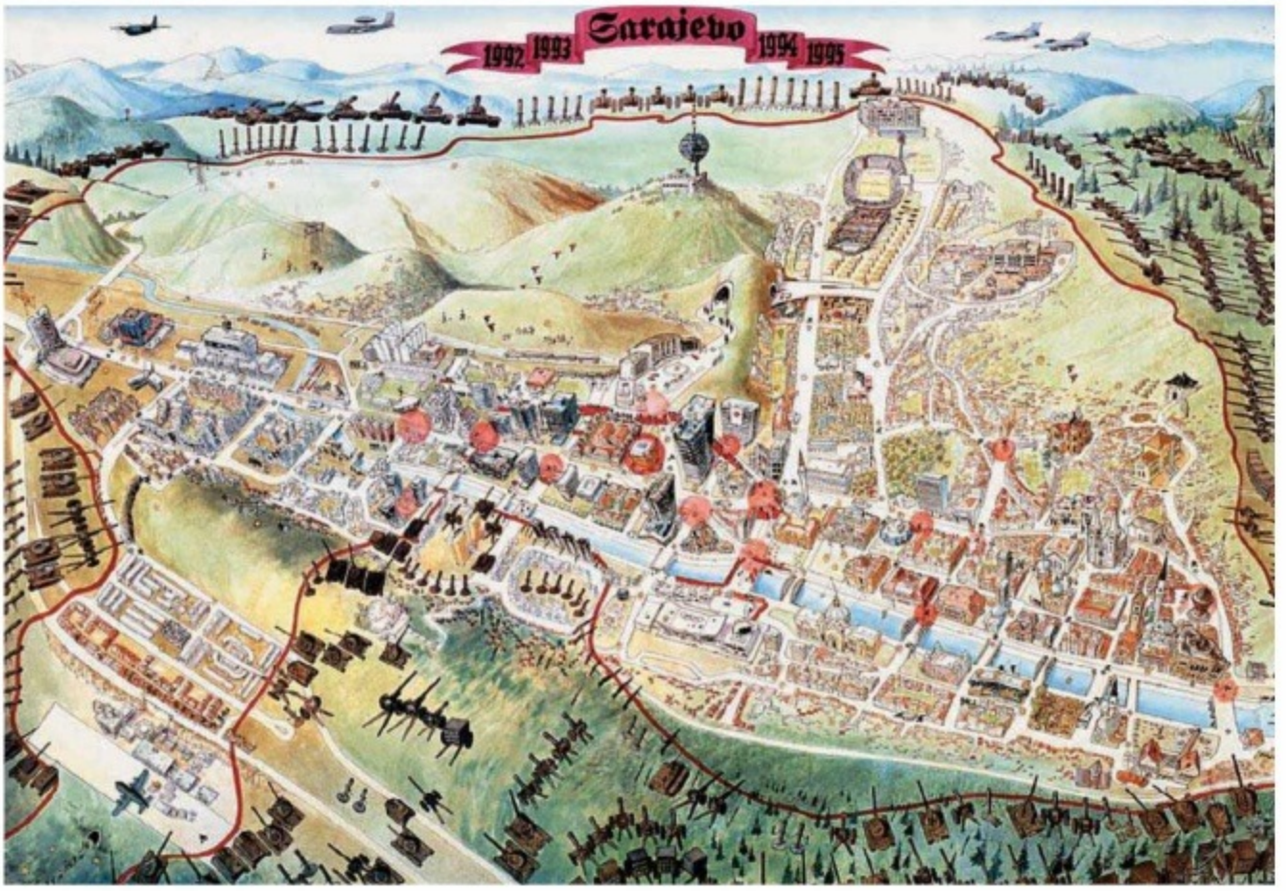


These images of Muslim families being expelled from Serbian controlled territories in Bosnia are evidence of the ethnic cleansing that took place in the mid 1990s.



Title: *Leo News*
Format: **Handwritten posters**
Art Director/Designer: **Malik "Kula" Kulenović**
Client: **No client**
Country: **Bosnia and Herzegovina**
Year: **1993-94**

Numbering each edition of this handwritten newspaper with the day of the siege of Sarajevo increased the political power of this publication produced by a news vendor. Each edition combined Cyrillic and Roman alphabets, making a poignant plea for ethnic unity. The use of the two alphabets turned out to be as significant as the news itself.

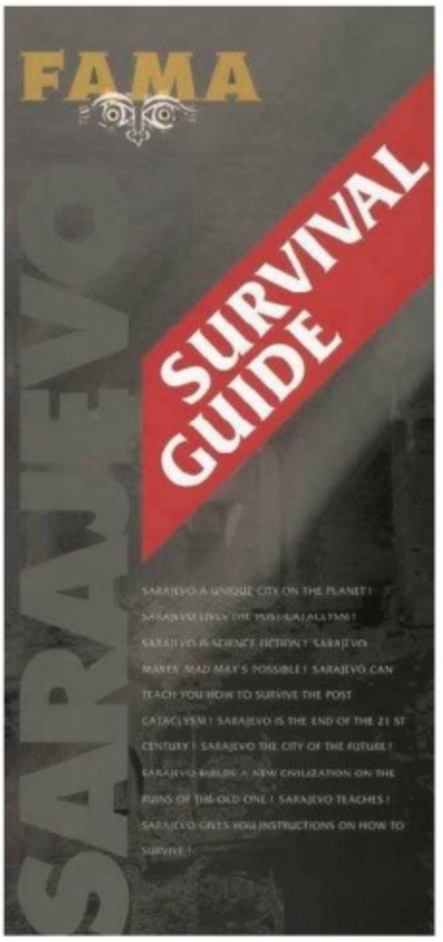


Title: **Survival Map '92-'96**
Format: **Poster**
Art Directors/Designers: **Suada Kapić, Emir Kasumagić**
Illustrator: **Ozren Pavlović**
Photographer: **Drago Resner**
Client: **FAMA International**
Country: **Bosnia and Herzegovina**
Year: **1996**

The romance and beauty of an old hand-drawn map of Sarajevo is appropriated by the illustrator showing us instead the tragedy of the long siege, which lasted 1,395 days—the longest in modern times. This commemorative map details the horror of being a city set snuggly in the mountains with a vast array of artillery, ready to demolish it at a moment's notice. This poster has been sold and distributed around the world and is said to be displayed at the International Criminal Tribunal office in the Hague.

Title: **The Fall of Yugoslavia 1991-1999, causes and consequences**
Format: **Map**
Art Directors/Designers: **Miran Norderland, Jelena Vranić**
Client: **FAMA International**
Country: **Bosnia and Herzegovina**
Year: **1999**

This ambitious work documents the events that occurred in the former Yugoslavia between 1991 and 1999. When the Kosovo crisis and conflict started, the designer realized the need for connecting all the events in order to explain that Kosovo was not an isolated conflict, but a consequence of the 1991–1995 wars that concluded with the Dayton Peace Accords. It has been distributed around the world as a teaching aid and a "contribution for national truth and reconciliation and democratization of the post war society."



Title: *Survival Guide*
Format: **Book**
Author: **Suada Kapić**
Designer: **Boris Dogan**
Client:
FAMA International
Country: **Bosnia and Herzegovina**
Year: **1993**

This book was created to document the survival tactics used during the siege of Sarajevo to facilitate everyday needs, such as heating buildings, making alcohol, and taking care of sick animals. The writers wanted to pass their hard-earned knowledge onto others who may one day experience similar events. Kapić was taken out of Bosnia during the siege by the Japanese government in order to promote this book. After, she returned to Bosnia, still under siege.

Or, everything tastes better than the boiled water.And, what are we going to do once all trees are gone?

Birch-juice
Young birch tree should be drilled. In the hole a few centimeters deep, one should install a tube. Leave it for forty-eight hours, while the juice is being collected in a tin. During April and May, one can get 8 liters of juice during 48 hours. Juice can be mixed with wine, sugar, yeast or lemon, and then left to ferment. This process demands several days.

Fir-tree-juice
Cut the needles of young fir-tree, and keep them in hot water for two or three minutes. Then cut them in tiny pieces, press, and put in cold water for two or three hours. If days are sunny, keep the jar in the sun. Filter and sweeten before serving. Pine-tree and juniper-tree can do just as well.

Boza
Once well known and very popular refreshment, gone out of style. Could be found only in two or three pastry-shops on Baščaršija.
0.5 kilos of corn flour
1 package of yeast
8 l of water
sugar and lemon-powder, if you have it and as you like it.
Put the corn flour in some water and leave it for 24 hours. Then cook it on a low heat about two hours, mixing occasionally and adding water. When it cools of, add the yeast and leave for 24 hours. Then add sugar and lemon-powder, leave it for three more hours and add 8 to 10 liters of water. Should be served cold.

Non-alcoholic beverages

Alcoholic beverages

Sarajevo cognac
3-4 spoons of sugar
water
ethyl alcohol
The quality of cognac depends on the brand of alcohol and on the quality of the Sarajevo water, preferably brought from some of the protected wells. Fry the sugar, add some water to melt it, and bring to a boil. Mix the water and alcohol in a ratio of 2.5:1, and add the sugar.

Wine
1/2 kilo of sugar
5 l of boiled water
1/2 kilo of rice
1 pack of yeast
10 cl of alcohol, or 20 cl of rum
Mix all the ingredients, and pour them in hermetically closed canister. Ten days later, extract the wine through a Melita coffee-filter.

Suki
5 l of water
0.5 kilos of rice
0.5 kilos of sugaryeast
Should sit for seven days and ferment. Then filter the drink and use rice in the pie.

Medical care

Medical care: Its main characteristic is very friendly personnel, which was not the case before the war. It is very efficient. Aside from the hospital and emergency rooms, you will hear quickly about all the improvised ambulances. The maternity hospital has been shelled and is out of use, so babies are born in the regular hospital. When visiting the dentist, you should take your bottle with water, and gloves, which she can use while treating you.

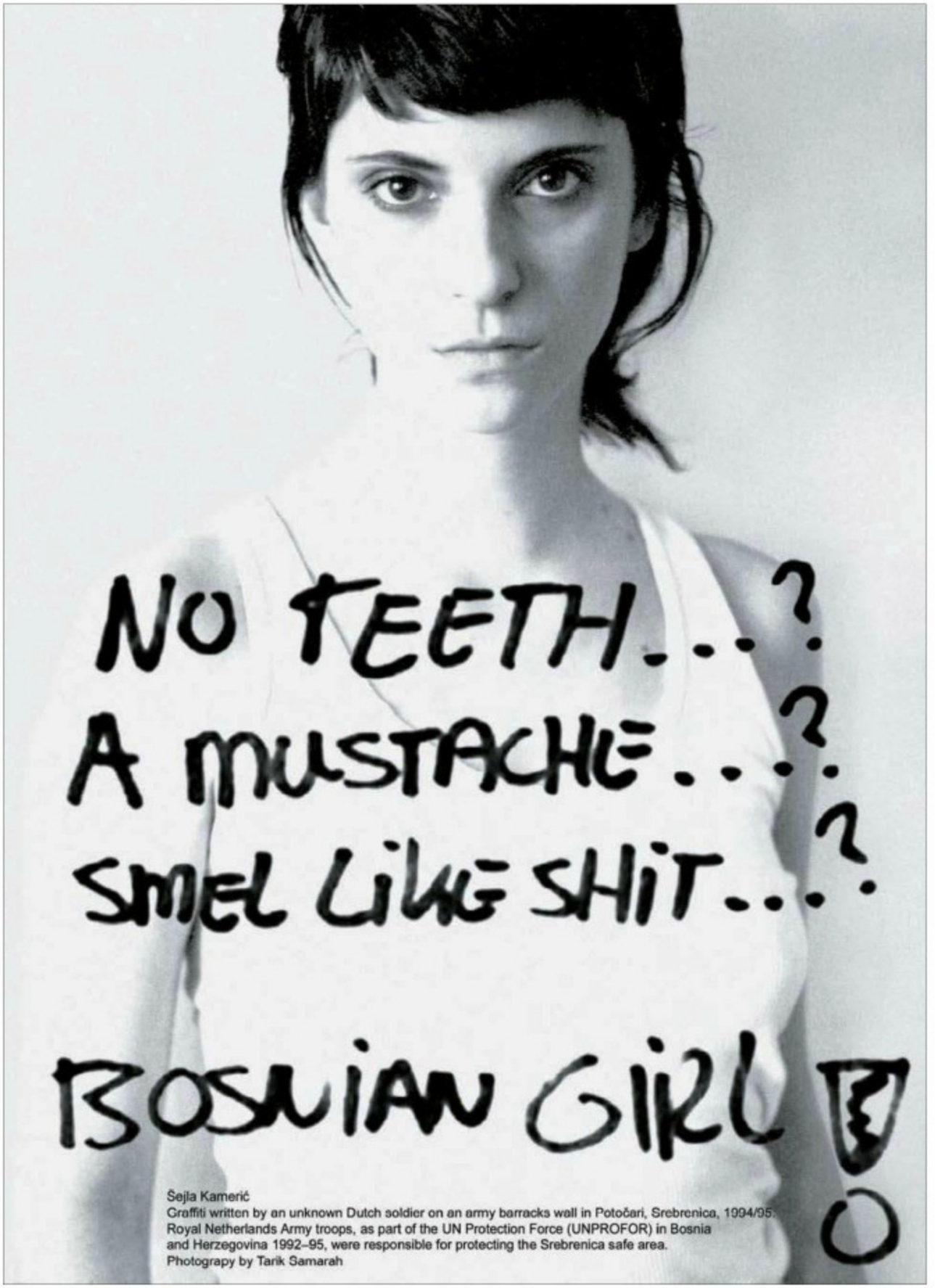
Pharmacies are working, but medicine is mostly missing. Bring your own vitamins. In emergency — look for the locations of Benevolencija and Caritas.

Veterinarian's Clinic

The Veterinarian's Clinic is on Daniel Ozmo Street, in the store where they used to sell hi-fi equipment. Its hours are from 9 a.m. and 2 p.m. Lines are very long, and the service is full, including very complex surgical operations. Sarajevo became the city of abandoned pedigree dogs who are sadly roaming the streets, frozen, hungry and wounded. Their owners have left Sarajevo and left them behind, or they don't have food to even feed themselves.

Cemeteries

The beauty of old Sarajevo cemeteries has been ruined by growing needs. They have been reopened when two contemporary cemeteries — Bare and Vlakovo — became inaccessible. Small old cemeteries which were active for certain neighborhoods, even streets (mahalska) were closed in 1878, with the arrival of the Austro-Hungarian Empire. More than a century later, they started functioning again. People are being buried next to the mosques, on playgrounds in front of their houses. The old military cemeteries — Austrian, of the First Yugoslavia, German, and a partisan one — are full. Since September, the small stadium in the sports complex Koševo, was turned into a cemetery, too. Funerals are held in early morning or dusk hours, to avoid the shelling. There is a rule not to go to the funerals and not to have flowers and wreaths. They cannot be bought anyway, even if someone would want so.



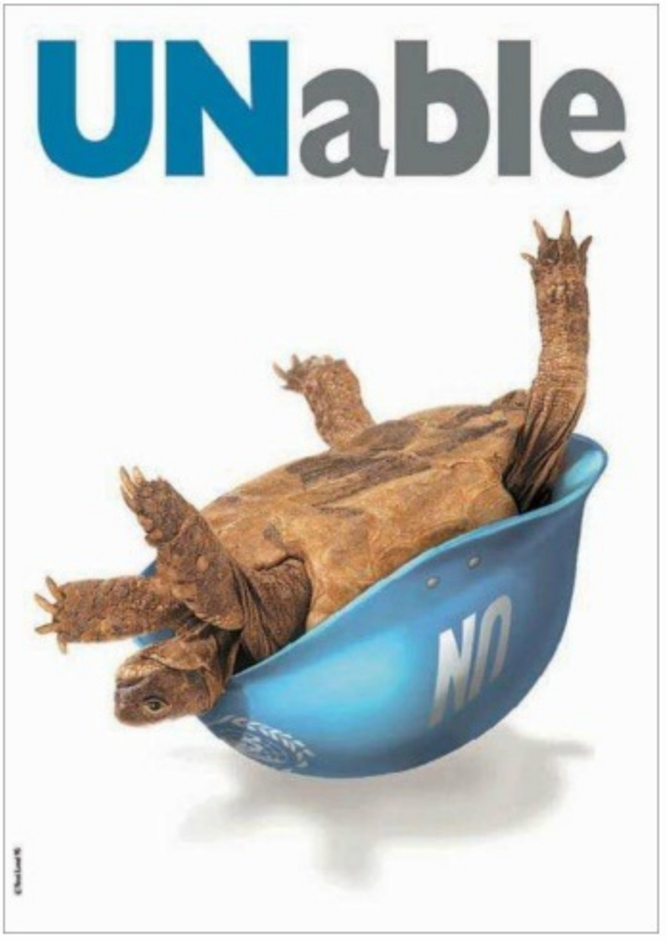
Šejla Kamerić
Graffiti written by an unknown Dutch soldier on an army barracks wall in Potočari, Srebrenica, 1994/95. Royal Netherlands Army troops, as part of the UN Protection Force (UNPROFOR) in Bosnia and Herzegovina 1992–95, were responsible for protecting the Srebrenica safe area.
Photograpy by Tarik Samarah

Title: **Bosnian Girl**
Format: **Poster**
Art Director/Designer: **Šejla Kamerić**
Photographer: **Tarik Samarah**
Client: **No client**
Country: **Bosnia and Herzegovina**
Year: **Graffiti: 1994/1995, Poster: 2003**

Contemptuous graffiti written by an unknown soldier from the Royal Netherlands Army troops was found and photographed in a factory used by the troops as a U.N. Protection Forces barracks during the siege of Srebrenica (a building later used by Serbs to execute Bosnians.) This graffiti clearly explains the attitudes and failure of the U.N. forces responsible for protecting the safe area. The artist positioned this found graffiti over an image of a Bosnian girl to illustrate the Srebrenica tragedy and the prejudice Bosnians faced, as well as the prejudice Bosnians have toward others. The work was a public project and was used on posters, billboards, magazine ads, and postcards.

Title: *Mladina*
Format: **Magazine cover**
Art Director/Designer: **Trio Sarajevo**
Client: ***Mladina* magazine**
Country: **Slovenia**
Year: **1995**

A collaged image showing UN Secretary-General Boutros Boutros Galli kissing the lower back side of the Yugoslav-Serbian President Slobodon Milosevic was featured on the cover of *Mladina* magazine because the United Nations did not want to take a strong stand on the Yugoslavian-Serbian atrocities in Bosnia.

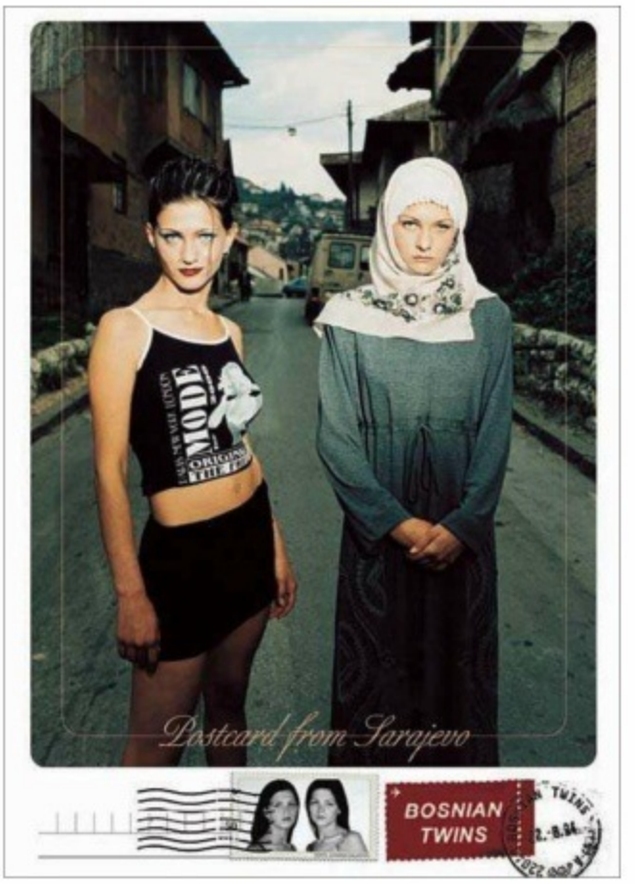


Title: **UNable**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **1995**

In this political poster, the artist chose a helpless, impotent turtle on its back to symbolize the United Nations (UN), after its ineffective attempt to resolve conflict in Bosnia.

Title: **Made in Bosnia**
Format: **Poster**
Art Director/Designer: **Anur Hadziomerspahić**
Client: **No client**
Country: **Bosnia and Hertzegovina**
Year: **1998**

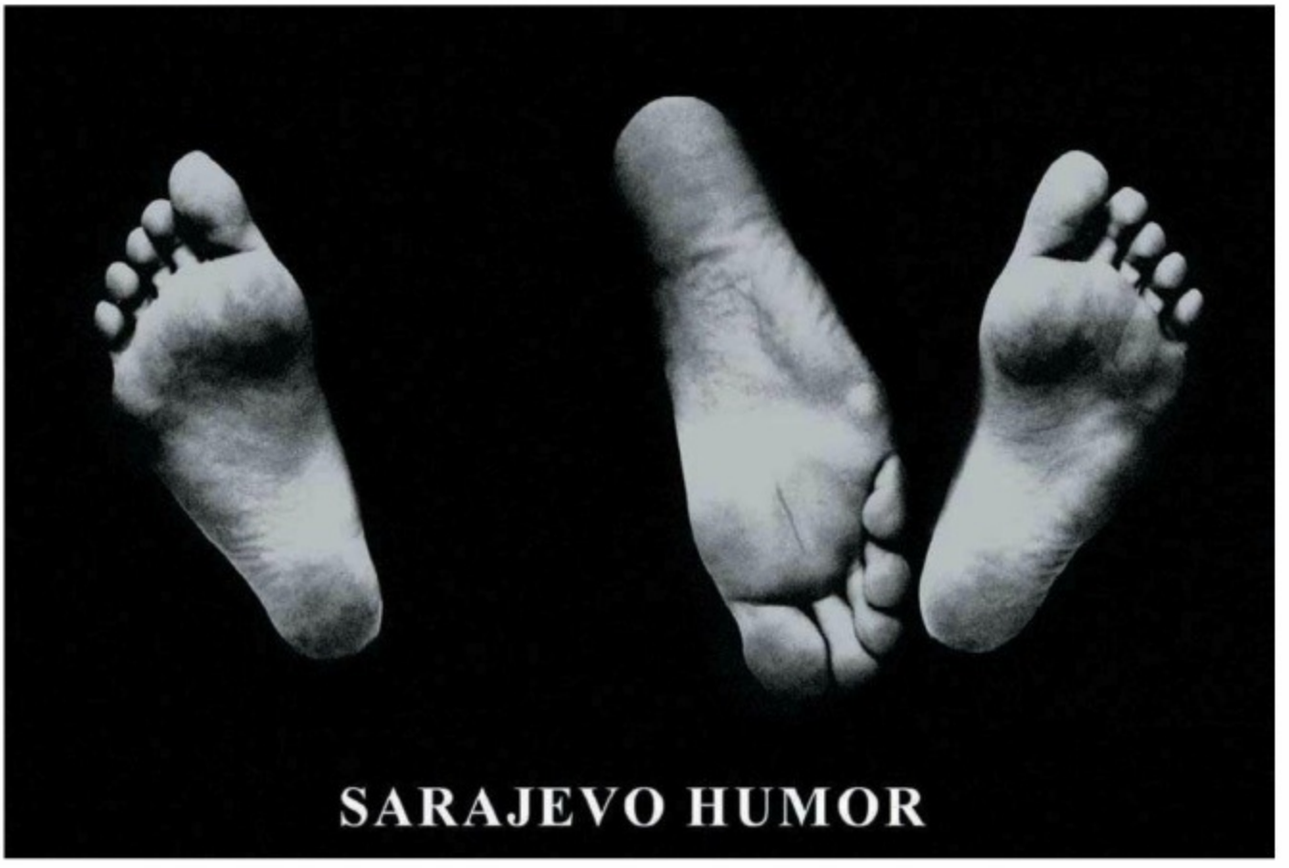
The numerous European campaigns protesting the killing of animals incited this campaign against the killing of humans in Bosnia.



Title: **Bosnian Postcards**
Format: **Postcard**
Art Director/Designer: **Anur Hadziomerspahić**
Client: **No client**
Country: **Bosnia and Hertzegovina**
Year: **1998**

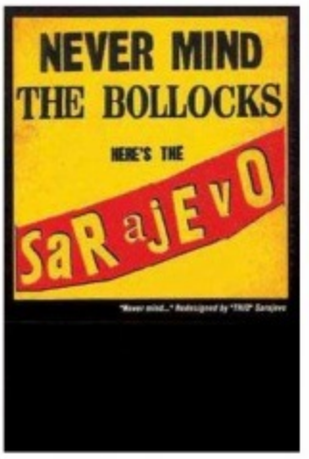
This postcard *(right)* reflects the three ethnic and religious groups (Serbs, Croats, Muslims) that are fighting together as one army. By showing their private parts, they are showing their ethnic diversity. Because Muslims are the only group that circumcise their men, in the past conflicts this has been a way of identifying them.

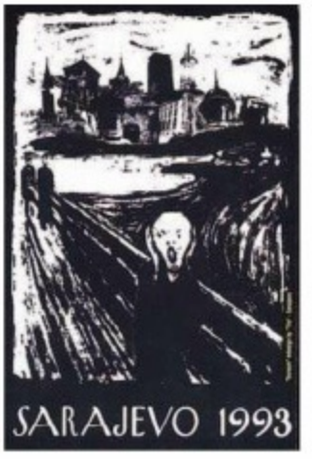
After the war, a portion of the population turned toward faith in a more aggressive and expressive manner than they had in the recent past.



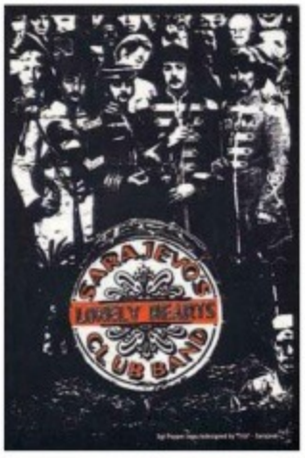
Title: **Sarajevo Humor**
Format: **Poster**
Art Director/Designer: **Anur Hadziomerspahić**
Client: **No client**
Country: **Bosnia and Hertzegovina**
Year: **1998**

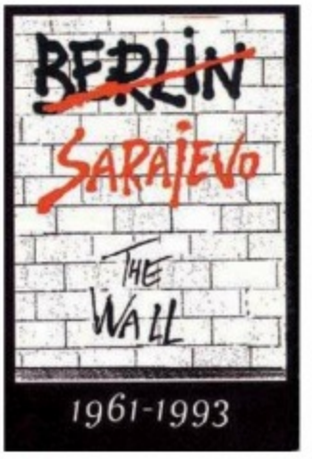
Tens of thousands of limbs have been destroyed by landmines. As a result, Bosnia is currently the world champion in sitting volleyball.



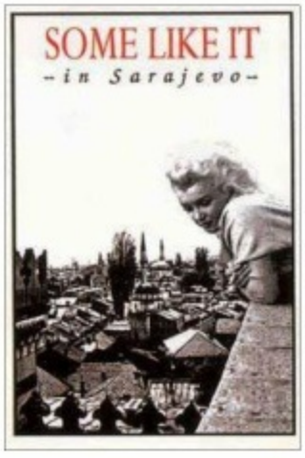


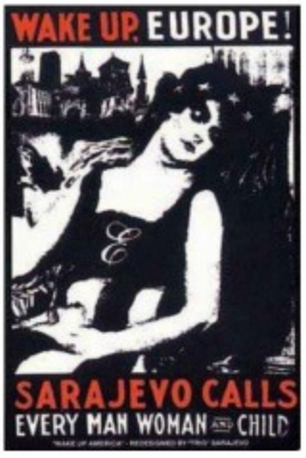
Title: Sarajevo Postcard Collection
Format: Postcards
Art Director/Designers: Trio Sarajevo
Client: No client
Country: Bosnia and Herzegovina
Year: 1993

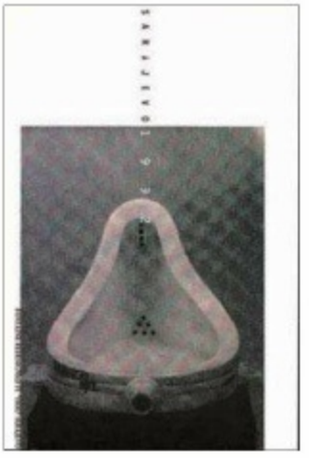




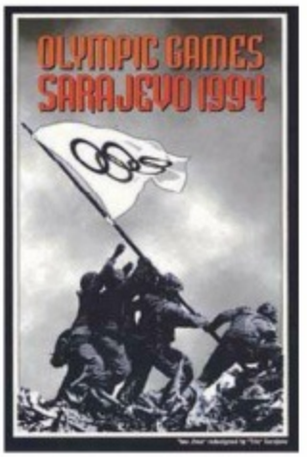
To convey the idea of suffering in Sarajevo, artists used any available images including pop and visual icons.

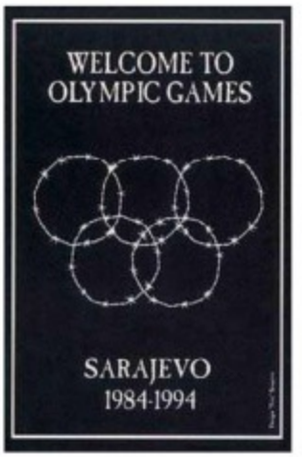






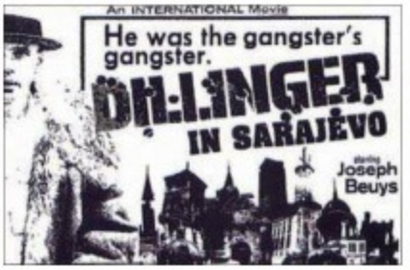
LET THE GAME
START NOW!
SARAJEVO '94


OLYMPIC GAMES
SARAJEVO 1994


WELCOME TO
OLYMPIC GAMES
SARAJEVO
1984-1994

1984 SARAJEVO 1994

Enjoy
Sarajevo
1993


An INTERNATIONAL Movie
He was the gangster's gangster.
DILLINGER
IN SARAJEVO
starring
Joseph
Beuys

SARAJEVO PARK

THE
SARAJEVO
ZONE

Farewell Sarajevo

THE IMPORTANT THING IN
THE OLYMPIC GAMES IS NOT
TAKING PART BUT WINNING.
L'IMPORTANT DANS LES JEUX
OLYMPIQUES N'EST PAS DE
PARTICIPER MAIS DE GAGNER
SARAJEVO 1994

1993
UNITED NATIONS OF
BOSNIA AND HERZEGOVINA

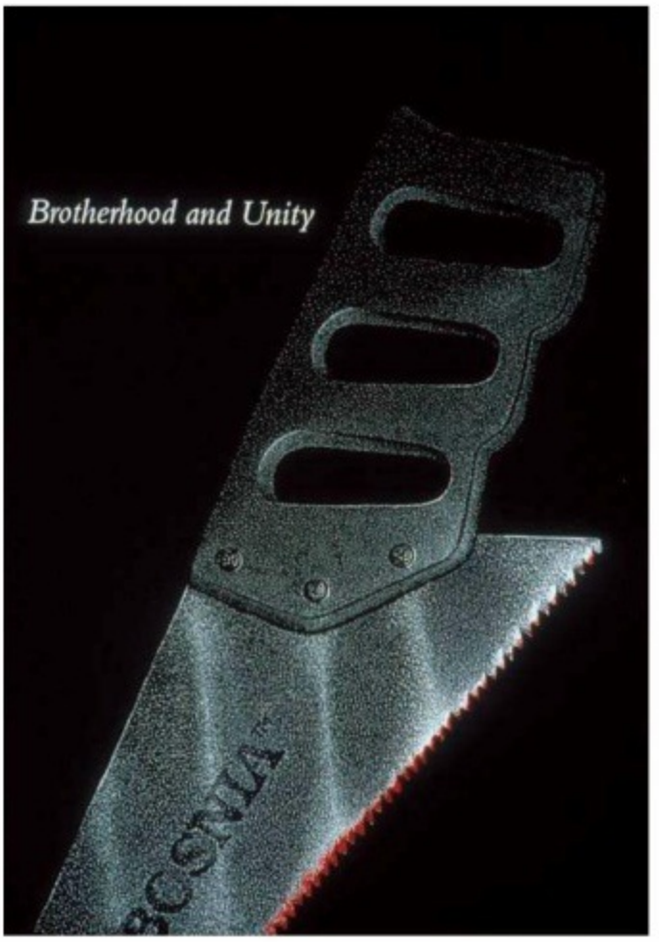
merry
SARAJEVO
Xmas

ONE-HAND DEAF AND DUMB ALPHABET.

SARAJEVO

Happy Sarajevo

Happy New Year

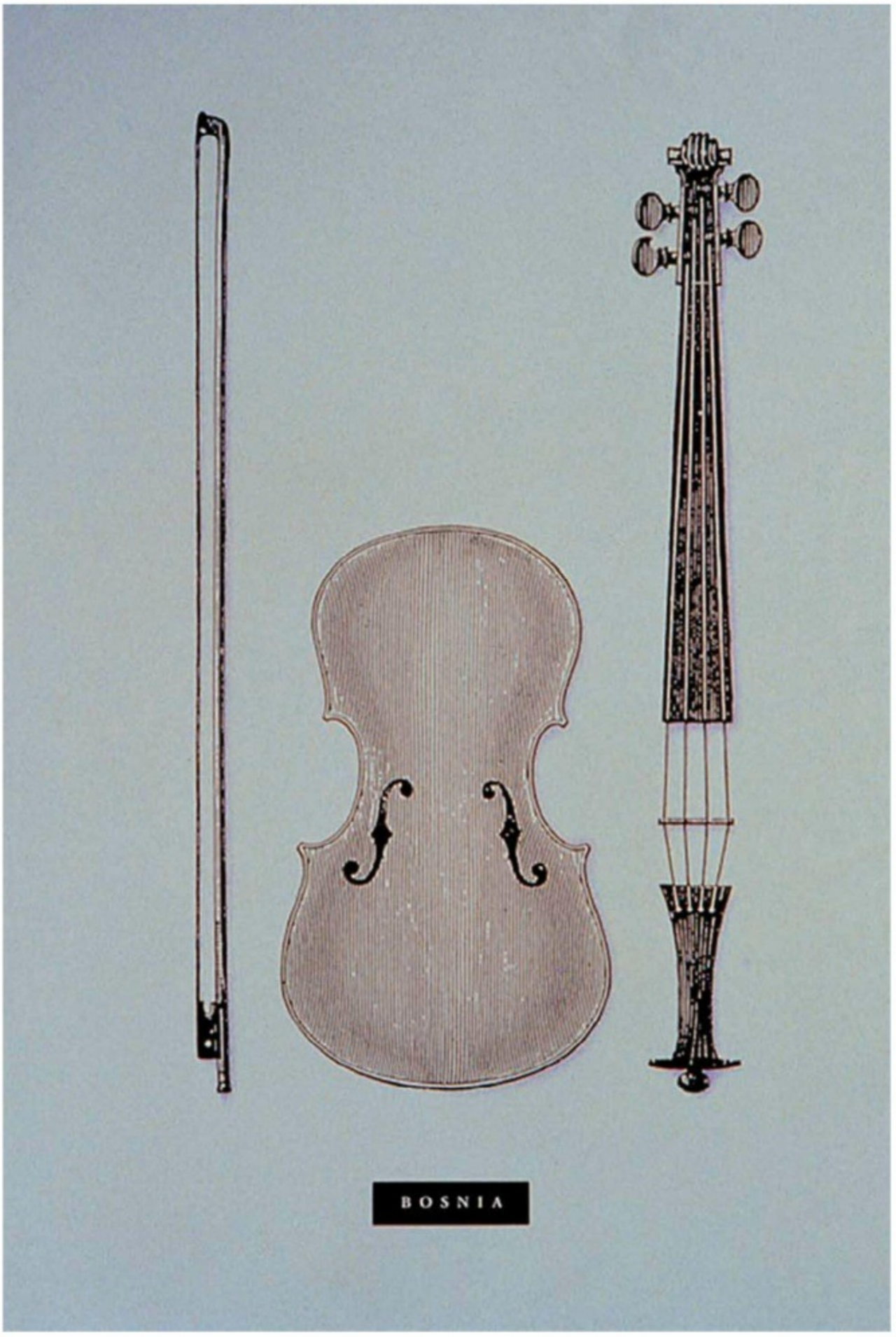


Title: **Brotherhood and Unity**
Format: **Poster**
Art Director/Designer: **Cedomir Kostović**
Client: **Southwest Missouri State University**
Country: **USA**
Year: **1994**

The three-holed handle of this bloody saw signifies the three ethnic and religious groups (Serbs, Croats, and Muslims) contributing to the destruction and devastation of Bosnia. "Brotherhood and Unity" was a communist slogan used to keep the groups united. This poster suggests that what they are actually working together to accomplish is the destruction of Bosnia.

Title: **Bosnia (Sea of Blood)**
Format: **Poster**
Art Director/Designer: **Cedomir Kostović**
Client: **Southwest Missouri State University**
Country: **USA**
Year: **1994**

This strong and effective use of typography suggests that at the time this poster was designed, Bosnia was drowning in a sea of blood.



Title: **Bosnia (Divided)**
Format: **Poster**
Art Director/Designer: **Cedomir Kostović**
Client: **Southwest Missouri State University**
Country: **USA**
Year: **1994**

The division of Bosnia is represented by this violin, now in three pieces, which has been dismantled and made into a useless object, no longer capable of creating music. For Bosnia/the violin to work again, the country's three religious groups (Serbs, Croats, and Muslims) must reunite and work together.

Title: **Glazbeni Doziviaji**
Format: **Poster**
Art Director/Designer/
Illustrator: **Boris Bućan**
Client: **Zagrebački Simfoničari I Zbor HRTV**
Country: **Croatia**
Year: **1990-91**

This series of posters was created for the Zagreb Philharmonic Orchestra just prior to, and during the beginning of, the Serbo/Croatian war. The illustrations subtly depict a war within an orchestra by showing musicians fighting against each other.

HRVATSKI RADIO
GLAZBENI PROGRAM I PROIZVODNJA
ZAGREBAČKI SIMFONIČARI I ZBOR HRTV
GLAZBENI DOŽIVLJAJI

HRVATSKA RADIOTELEVIZIJA
MUZIČKA PROIZVODNJA
ZAGREBAČKI SIMFONIČARI I ZBOR HRTV
GLAZBENI DOŽIVLJAJI

Title: **Dubrovnik**
Format: **Poster**
Art Director/Designer:
Illustrator: **Boris Bućan**
Client: **Unknown**
Country: **Croatia**
Year: **1992**

The St. Laurence Fortress has become the symbol of Dubrovnik within the tourism industry. On this poster, however, which was created during the Croatian war for independence and the siege of Dubrovnik, it became a symbolic defender of the city.

Title: **War**
Format: **Folder**
Art Director/Designer: **Mirko Ilić**
Client: **Tony Mandić**
Country: **USA**
Year: **1991**

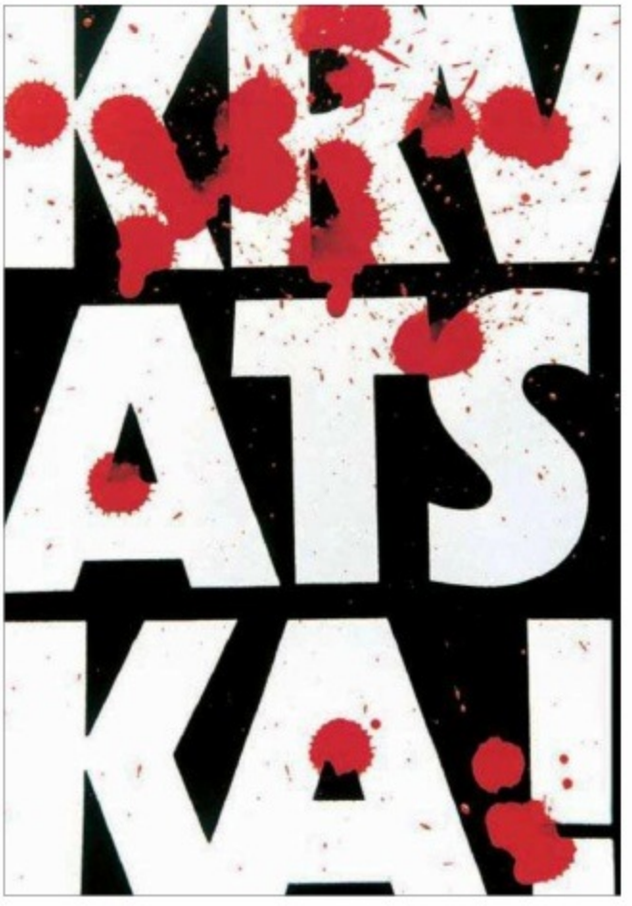
This folder was designed to hold information about a Los Angeles fund-raising event to support victims of the war in Croatia. *(top)*

Title: **SOS Croatia**
Format: **Poster**
Art Director/Designer: **Ranko Novak**
Client: **Art Directors Club Ljubljana**
Country: **Slovenia**
Year: **1991**

This poster uses a red checkerboard, the symbol of Croatia since medieval times, shown bleeding and splattered with blood as an SOS (Morse code distress signal) against the aggression in Croatia. *(bottom left)*

Title: **Krvatska!**
Format: **Poster and T-shirts**
Art Director/Designer: **Boris Ljubičić**
Client: **HO2**
Country: **Croatia**
Year: **Unknown**

This plea to the world to pay attention to Croatia cleverly switches letters in "Hrvatska," the Croatian spelling of Croatia, to get its point across. By changing the H to a K, the Croat word for blood—"krv"—is formed. *(bottom right)*



Title: **Read Between the Lines**
Format: **Poster**
Art Director/Designer: **Boris Ljubičić**
Client: **No client**
Country: **Croatia**
Year: **1994**

The text on this poster, designed to be read from a short distance, was written by the survivors of the massacre of Vukovar, sometimes known as the Croatian Stalingrad because of its total destruction. The piece commemorating the third anniversary of the occupation of Vukovar, in which 700 of its defenders and 1,600 civilians were killed, and 2,600 of its inhabitants disappeared without a trace, asks for the liberation and return of its people.

Title: **Serbian Cutting**
Format: **Magazine**
Art Director/Designers: **Dejan Krsić, Dejan Dragosavac Rutta**
Client: ***Bastard* magazine**
Country: **Slovenia and Serbia**
Year: **1998**

New Moment (visual communications, design, and arts magazine) offered the designers space to promote their magazine for free, so the designers wanted to use that opportunity to raise awareness about crimes of official Serbian politics on Kosovo. They cleverly chose a headline that refers to avant-garde film montage in Serbian cinema as well as images of the atrocities being committed against Albanian citizens in Kosovo. Subsequently, the design was rejected by *New Moment*, but was later published in the first issue of *Bastard* magazine.

Title: **Mi smo se borili da bi se vi danas borili**
Format: **Poster**
Art Director/Designers: **Albino Ursić, Boris Kuk**
Client: **No client**
Country: **Croatia**
Year: **1993**

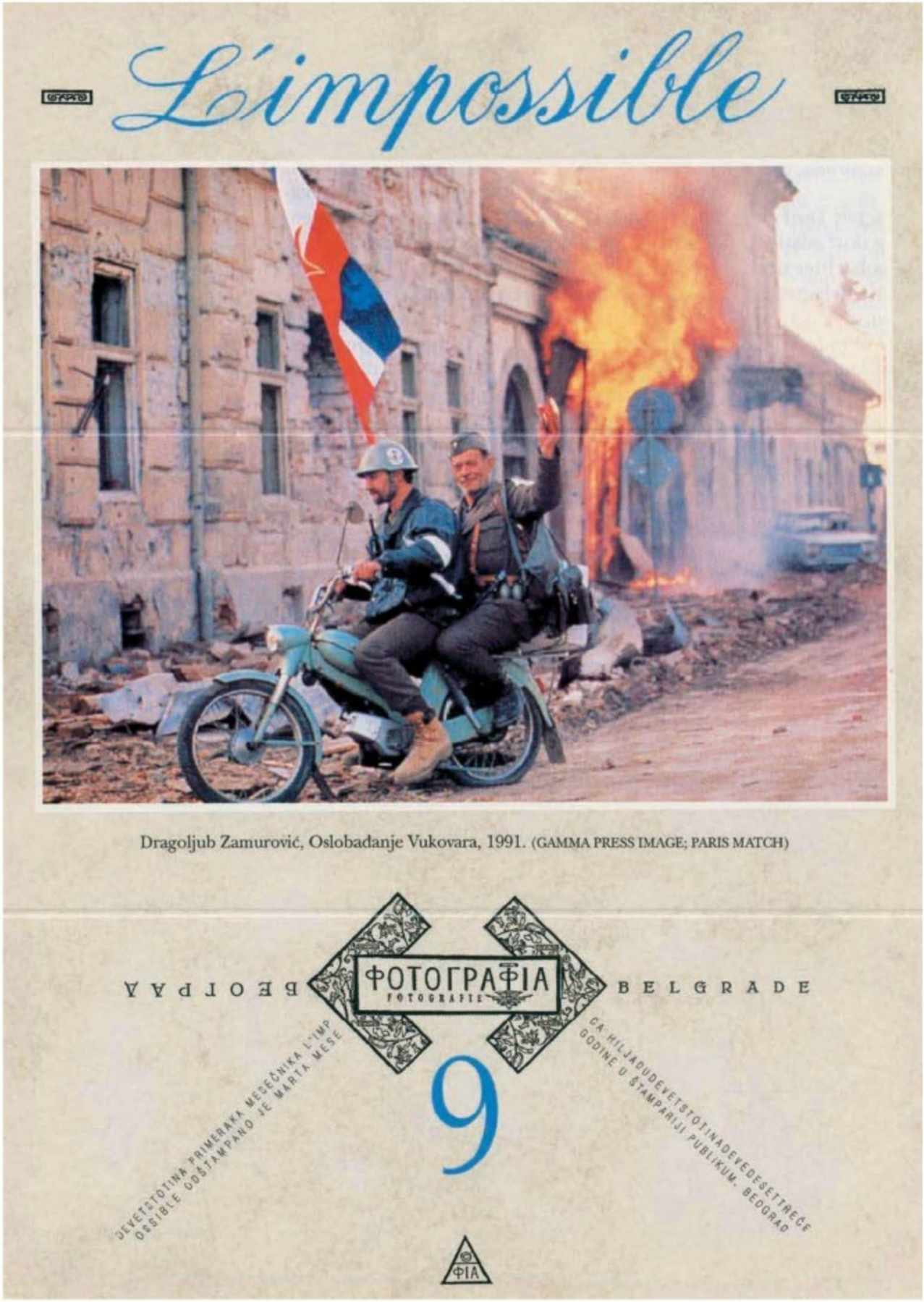
This photograph of World War II partisan fighters, combined with the message, "we fought (for unity) so you can fight (to break apart) now," is a sarcastic jab at the struggle between various groups in Croatia. The text at the top of the poster reads "Party of recovered partisans."

Title: **Fascist Groove**
Format: **Poster and postcard**
Art Director/Designer: **Dejan Krsić**
Client: **Self, NGO "Moj Glas"**
Country: **Croatia**
Year: **2002**

Posters and postcards take the theme from the song of a German rock band named Heaven 17: "We don't need this fascist groove thing." The cover text accuses the political party HDZ of promoting intolerance. The postcard, featuring the Prime Minister holding his right hand in the air, comes preprinted with the address of the Croatian parliament on the back *(right)* so the reader can easily send it. This work was done during the Croatian general's trial at the Hague International Court for War Crimes.

Title: Kosovo Risiko
Format: Poster
Art Director/Designer: Andrea Rauch
Client: No client
Country: Italy
Year: 1999

Created in opposition to the war in Kosovo, this poster uses a play on words between Kosovo and Risiko, a popular Italian "gioko di guerra," or war game.



Title: **L'impossible**
Format: **Flyer**
Art Director/Designer: **Stanislav Sharp**
Client: **Art Group FIA**
Country: **Serbia and Montenegro**
Year: **1993**

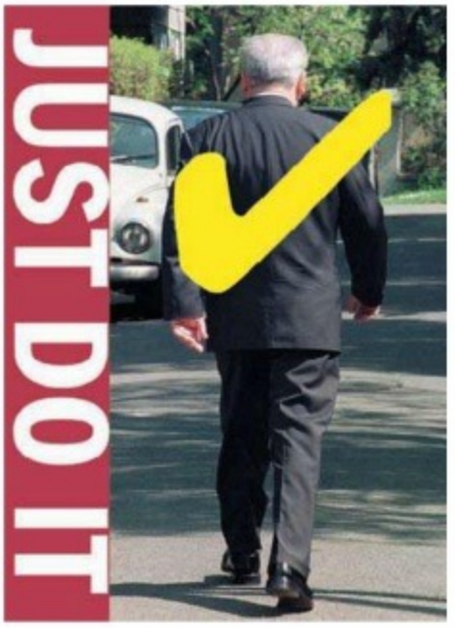
This flyer, which was distributed in Serbia, featured an image of Serbian soldiers riding through the ruined, a.k.a. "liberated," streets of Vukovar, proving that soldiers from Serbia took part in the war in Croatia, a fact that was not acknowledged by the Serbian media.

Title: **Airmail**
Format: **Airmail sticker**
Art Director/Designers: **Lisa Boxus and Skart**
Client: **No client**
Country: **Belgium**
Year: **1999**

The simple substitution of a fighter plane effectively transforms the airmail sticker into a warning that no one can stay out of politics. FRONT is an art activism against violence group, which is based in Brussels and was initiated by Skart who distributed these as an act of civil disobedience.

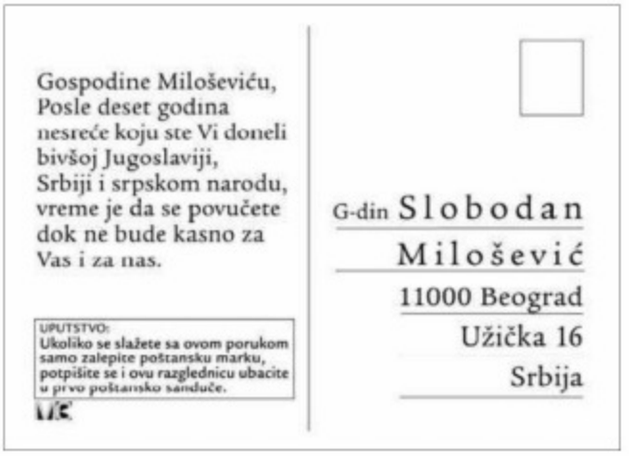
Title: **Bombon**
Format: **Candy wrapper**
Art Director/Designers: **Philippe Hulet and Skart**
Client: **No client**
Country: **Belgium**
Year: **1999**

The desirability of imported Belgium bonbons is lost upon the opening of a "Bombon," which appears to be a wrapped candy, but is actually a rolled piece of paper revealing the sad reality of NATO participating in war instead of providing humanitarian aid. The Bombons were distributed during the NATO aggression of Yugoslavia in 1999.



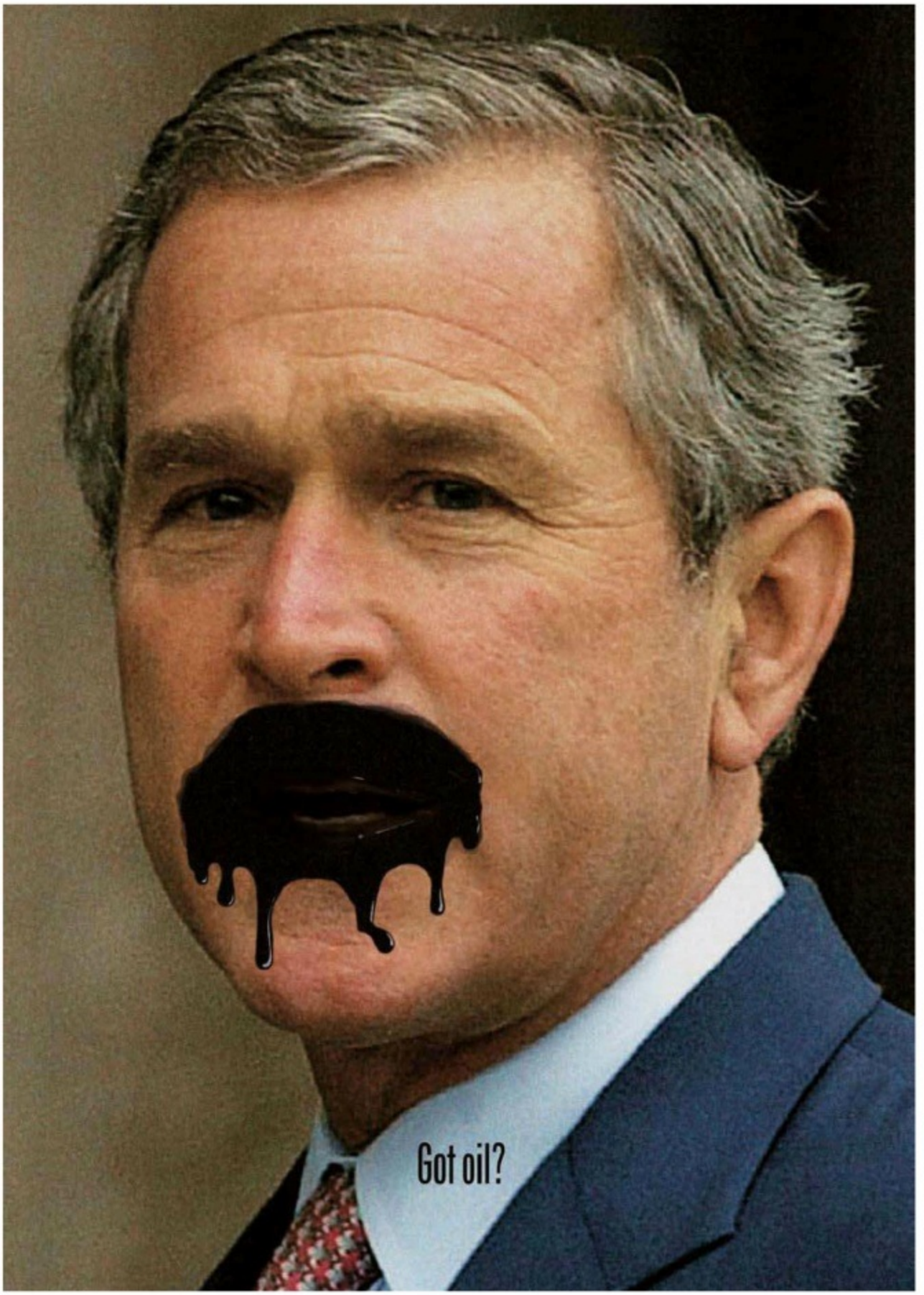
Title: **Postcards to Milošević**
Format: **Postcards**
Art Director/Designer: **Nikola Kostandinović**
Client: **Organization Otpor**
Country: **Serbia and Montenegro**
Year: **2000**

Organization Otpor is an independent, nongovernmental organization whose activists played a crucial role in the street demonstrations that began immediately following the elections and led to Slobodan Milošević's downfall. "Otpor" in Serbian means "resistance," and the organization was founded in the mid-1990s by students from Belgrade University and elsewhere in Serbia, who had had enough of Milošević's chokehold on the neck of the Serbian society. Between 1999 and 2001, more than 1,500 Otpor activists (of about 50,000 based in more than ten Serbian cities) were arrested and interrogated by security forces under Milošević's control. This series of postcards mocking Milošović was pre-addressed to be sent to Milošević's home.


Gospodine Miloševiću,
Posle deset godina
nesreće koju ste Vi doneli
bivšoj Jugoslaviji,
Srbiji i srpskom narodu,
vreme je da se povučete
dok ne bude kasno za
Vas i za nas.

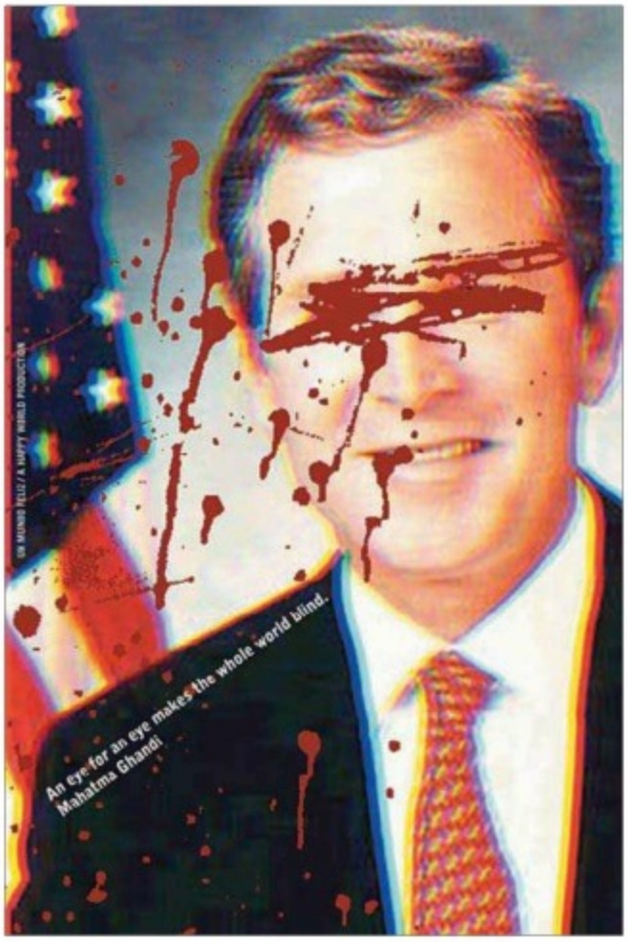
UPUTSTVO:
Ukoliko se slažete sa ovom porukom samo zalepite poštansku marku, potpišite se i ovu razglednicu ubacite u prvo poštansko sanduče.

G-din Slobodan
Milošević
11000 Beograd
Užička 16
Srbija



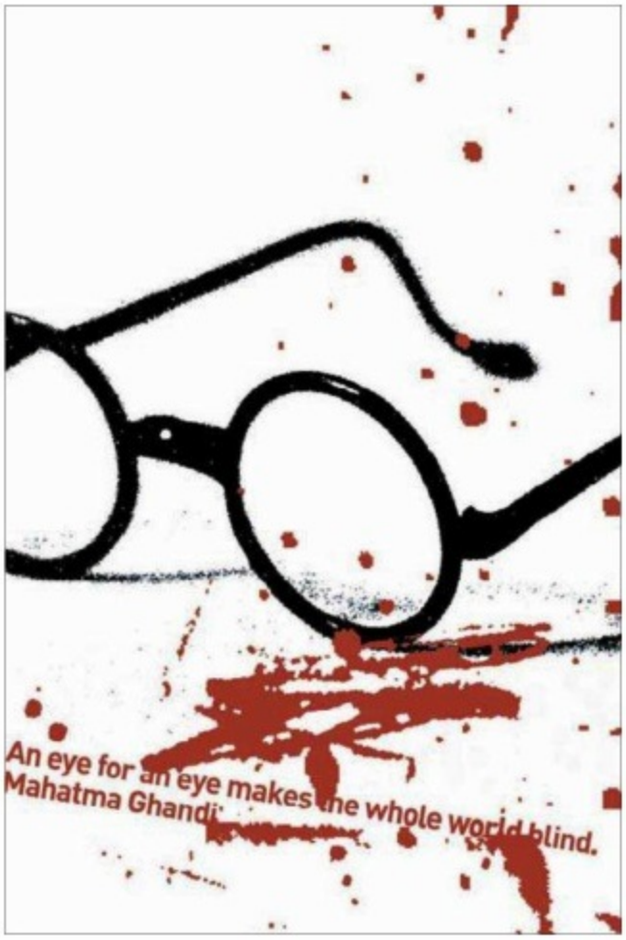
Title: **Got Oil?**
Format: **Poster**
Art Director/Designers: **Nenad Cizl, Toni Tomašek**
Client: **Magdalena Young Creatives Festival**
Country: **Slovenia**
Year: **2004**

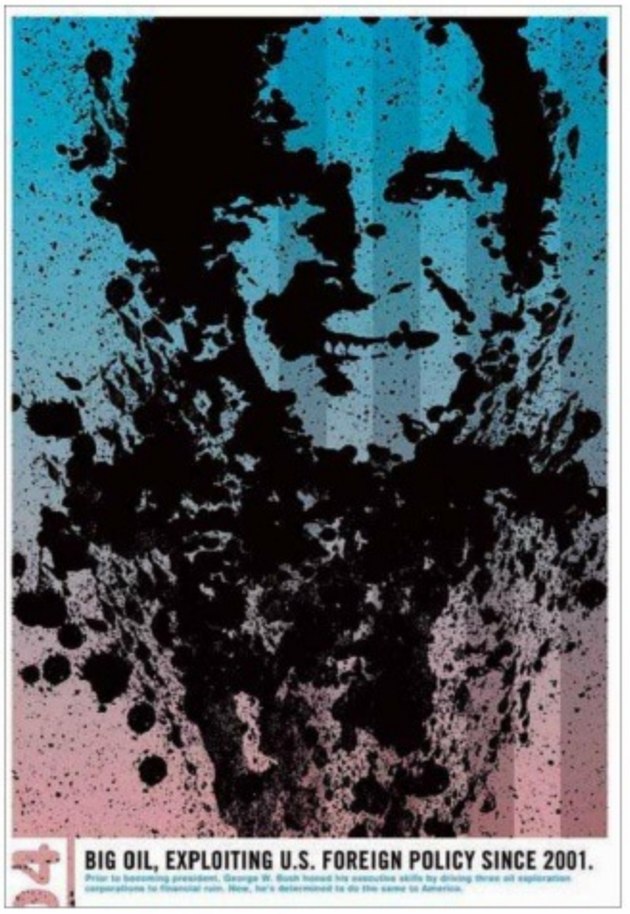
Part of the power of this poster depends on the viewer's knowledge of the "Got Milk?" ad campaign for the American Dairy Association in which the subjects featured are always shown with a "milk mustache." In this parody, Bush's lips are smeared with oil creating a vampirelike image, alluding to his passion for oil.

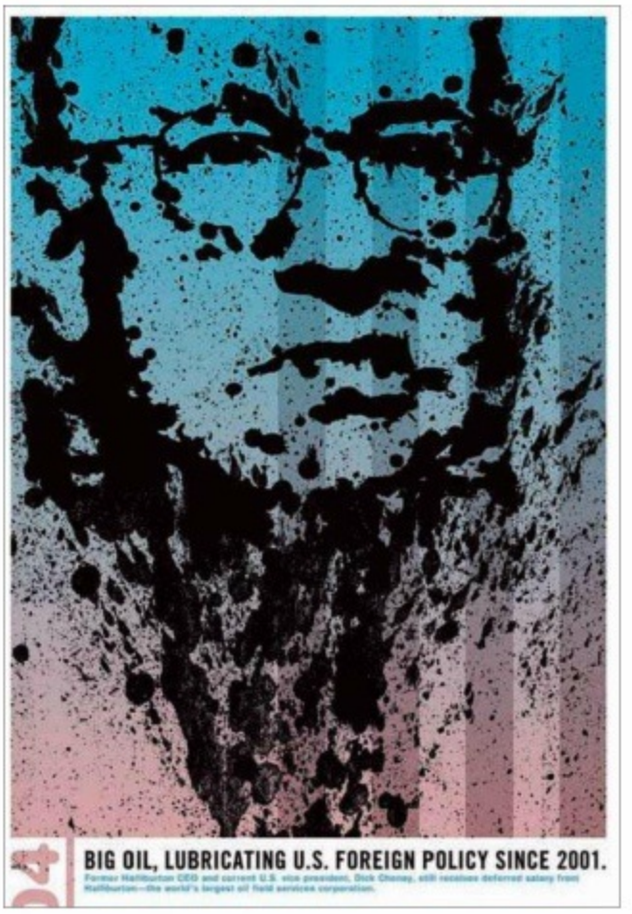


Title: Blind
Format: Digital postcards
Art Director/Designers
Sonia Freeman,
Gabriel Freeman
Client: Un Mundo Feliz/A Happy World Production
Country: Spain
Year: 2003

These posters were created for an exhibition in Portland, Oregon entitled: "The Language of Terror: anti-war.us graphics" in which all works were wildposted to a single wall. The first two images create a parallel between Bush's and Saddam's blindness in the war, and the final image reflects how we were all affected by their blindness.

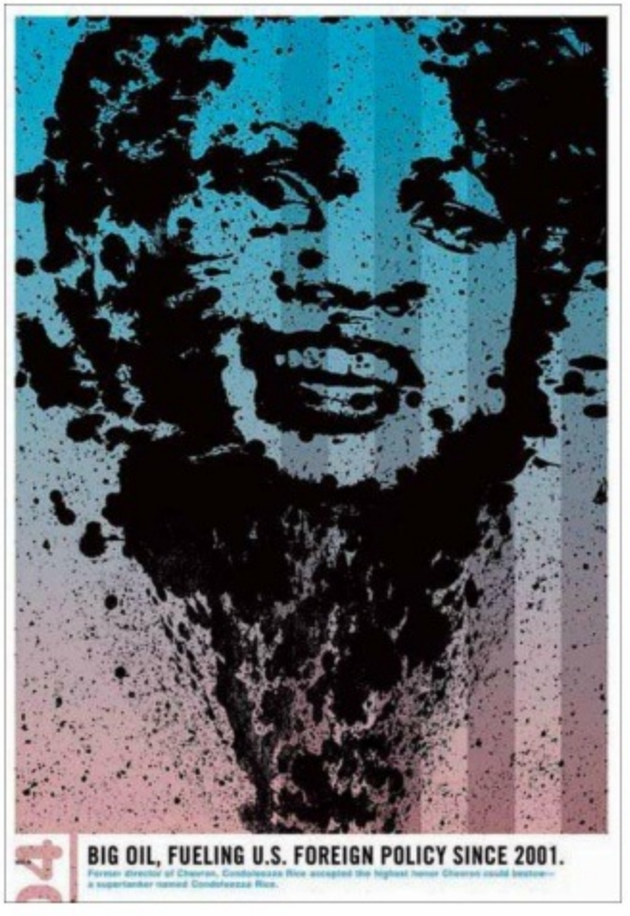


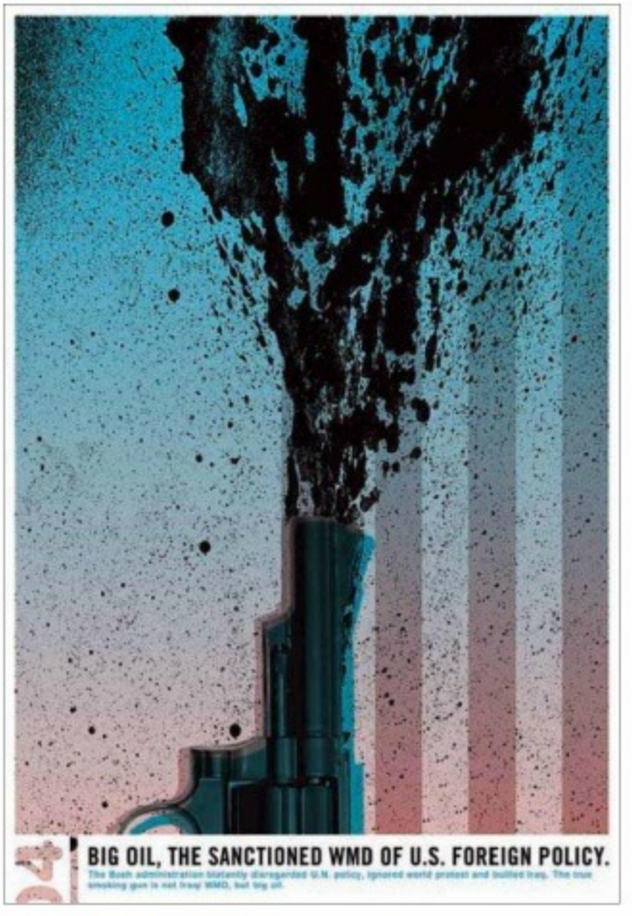




Title: Big Oil
Format: Poster series
Art Director/Designer: May L. Sorum
Client: No client
Country: USA
Year: 2004

The Big Oil poster series uses oil-splattered portraits of George Bush, Dick Cheney, and Condoleezza Rice to draw parallels between the oil interests of the Bush Administration and American political policy. At the bottom of each poster, direct connections between the people featured and the oil industry are simply stated.



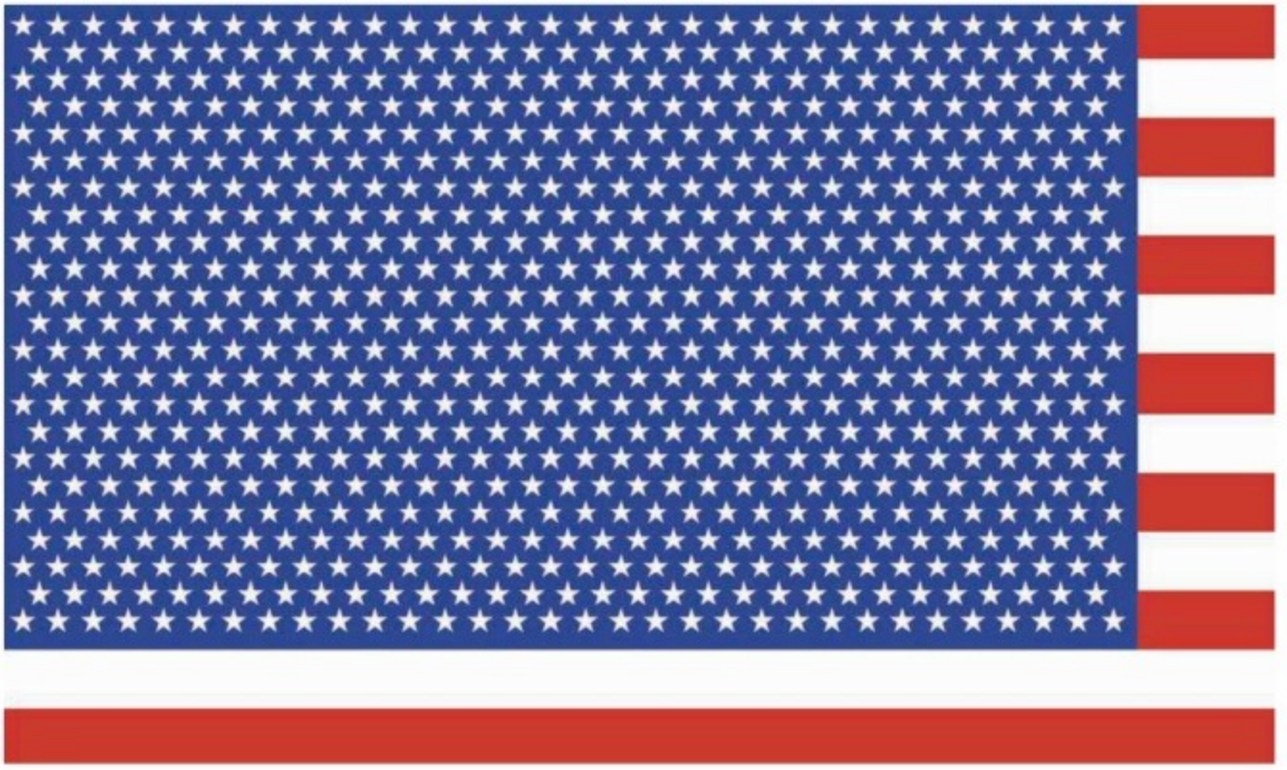


Title: **Death Flag (America, Where Have You Gone?)**
Format: **Poster**
Art Director/Designer: **Adrienne Burk**
Client: **No client**
Country: **USA**
Year: **2003**

In this bold and simple image, the designer creates an American flag out of blood and oil, suggesting America has forgotten constitutional ideals. The poster was used at anti-Iraq war protests.

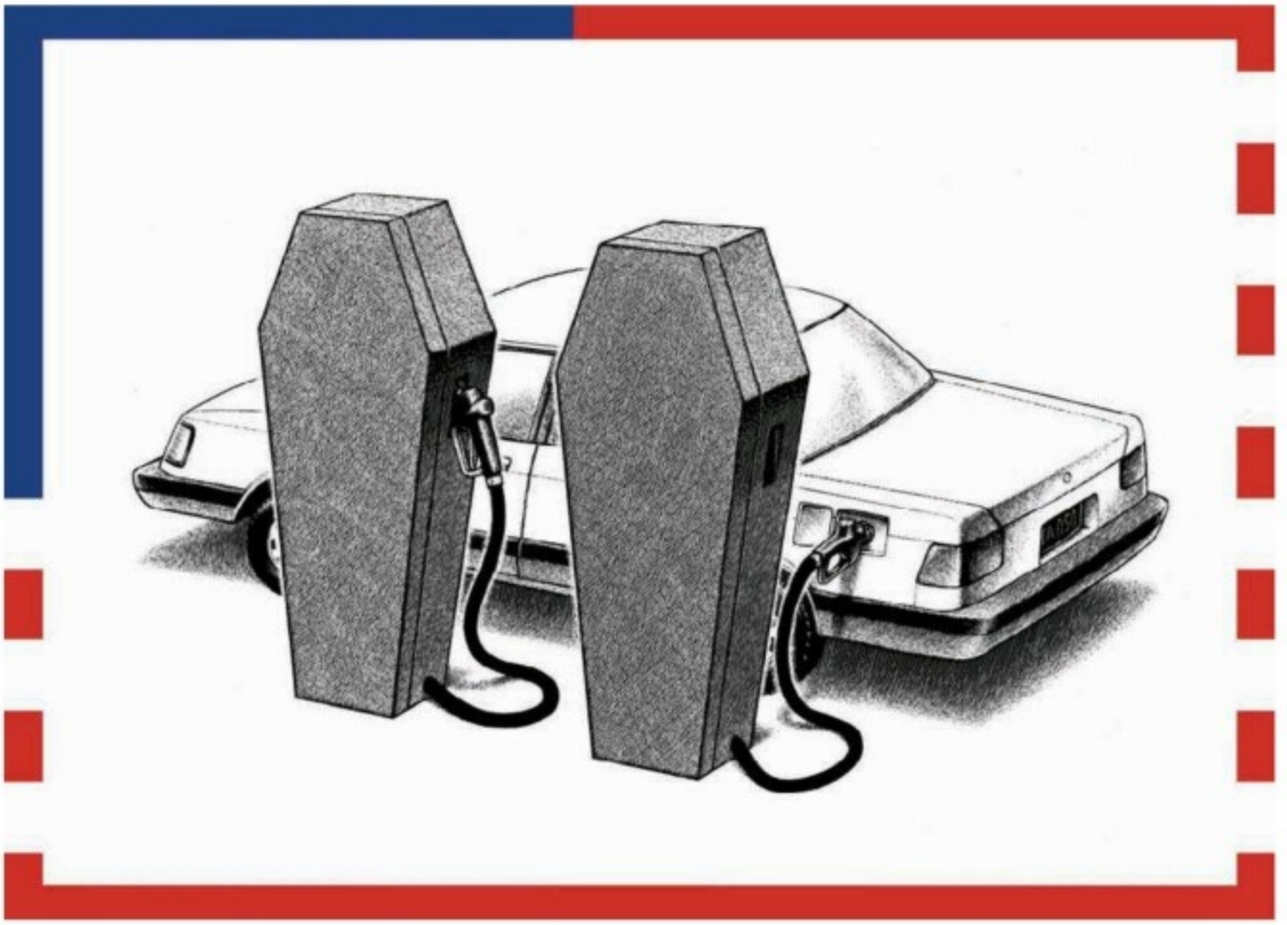
Title: **Stripes and Stars**
Format: **Comic**
Art Director/Designer: **Carrie Whitney**
Illustrator: **Peter Kuper**
Client: ***The Comics Journal***
Country: **USA**
Year: **2002**

This comic strip was created for the special patriotism issue of *The Comics Journal*, a vigorous antagonist of the Bush Administration, suggesting how an endless war on terrorism would create an endless cycle of violence.



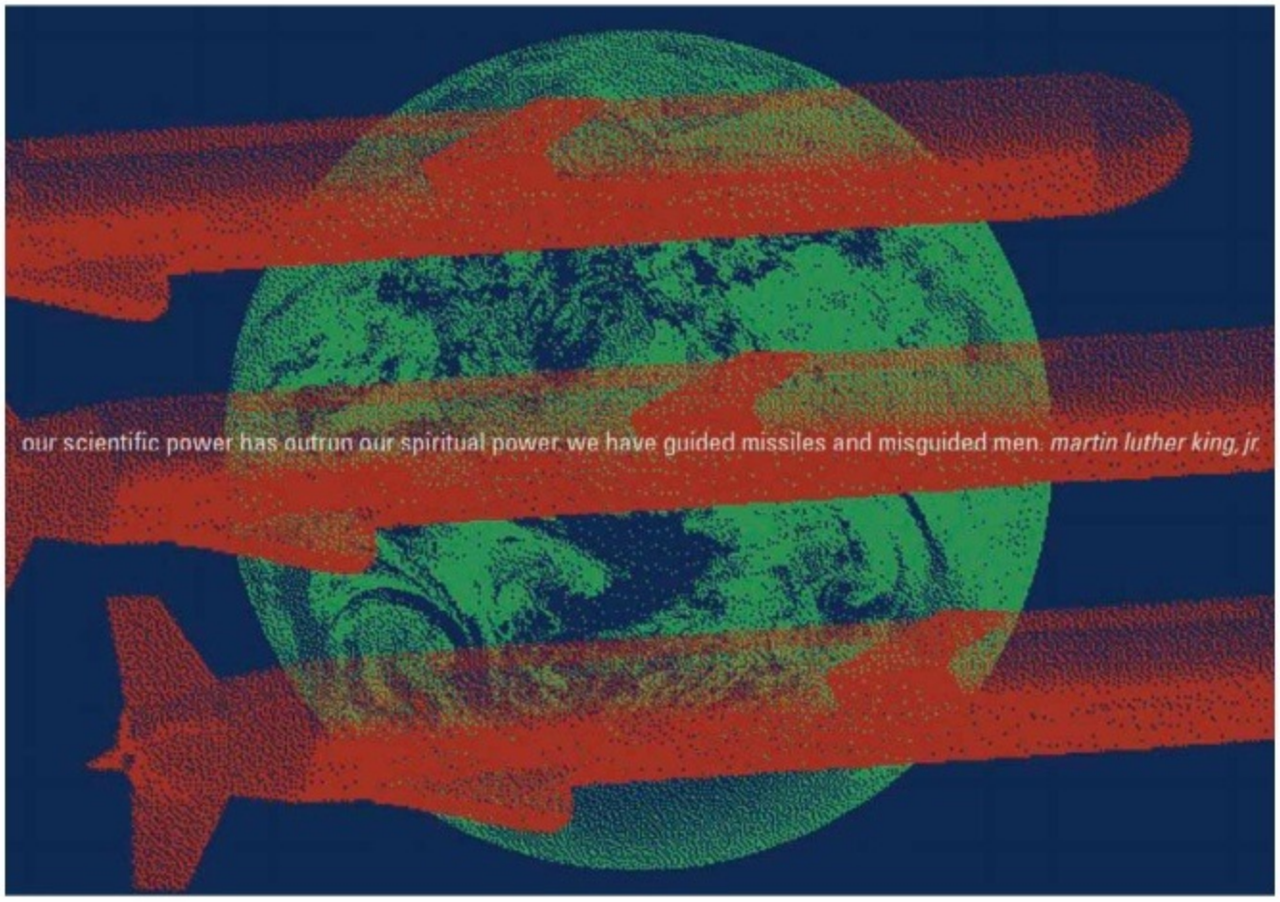
Title: **American Flag**
Format: **Poster**
Art Director/Designers: **Nenad Cizl, Toni Tomašek**
Client: ***Mladina* magazine**
Country: **Slovenia**
Year: **2003**

In this poster commenting on American politics around the globe, the American flag shown has grown from 50 stars, each representing a state within the United States, to an innumerable number.



Title: **Fuel**
Format: **Poster**
Art Director/Designer: **Mirko Ilić**
Client: **No client**
Country: **USA**
Year: **1990**

Originally created as a *New York Times* op-ed illustration on the 1990 Gulf War, additional elements including the American flag made this a suitable image for anti-war protests in Washington, D.C. in 2003.

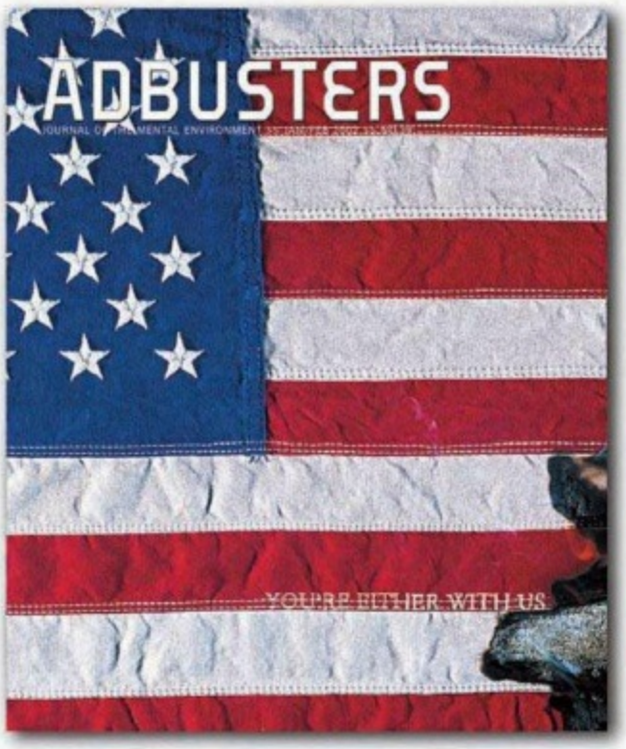


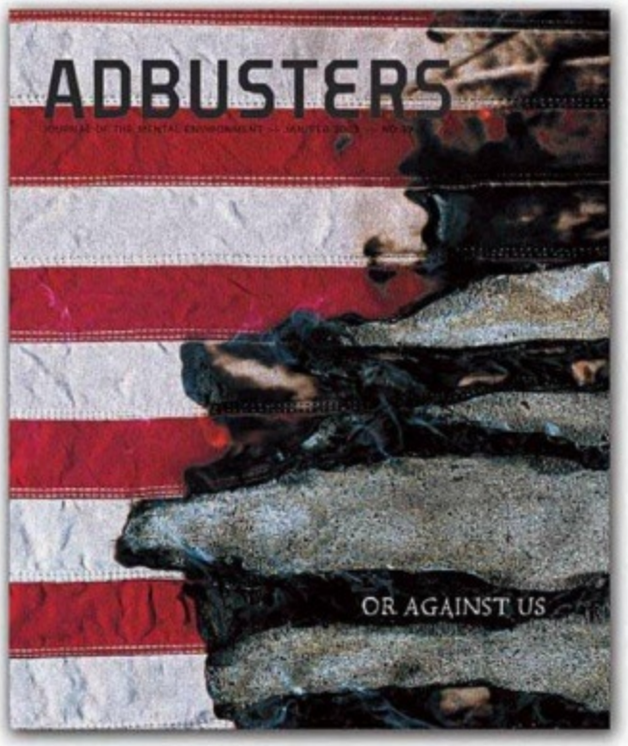
Title: **Guided Missiles**
Format: **Postcard**
Art Director/Designer: **Joe Miller**
Client: **AnotherPosterForPeace.org**
Country: **USA**
Year: **2003**

The powerful quote by Martin Luther King, Jr. comparing "guided missiles" to "misguided men" is paralleled by a strong image of missiles imposed on the Earth. This bold imagery indicates that our technology of destruction has redefined the way conflicts are resolved and that "humanity and weaponry are set at odds."

Title: **USA in Irak. Not to War**
Format: **Poster**
Art Director/Designer: **Renato Aranda Rodríguez**
Client: **No client**
Country: **Mexico**
Year: **2003**

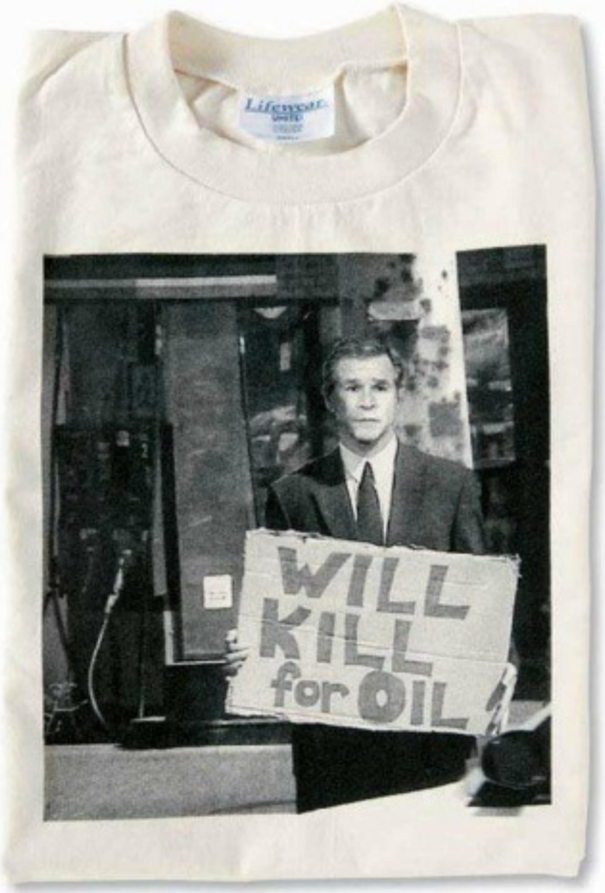
By transforming a map of the United States into a meat cleaver, the designer makes a powerful comment on the U.S. bombing of Iraq. The first information received in Mexico at the beginning of the war was that the attacks were "surgical," a reference to the precision of the missiles. This work speaks to the arrogance of the term, as "there is no war where only the bad people die."





Title: ***Adbusters* Issue #39**
Format: **Magazine cover**
Art Director/Designer: **Adbusters Media Foundation**
Photographer: **Randall Cosco**
Client: ***Adbusters***
Country: **Canada**
Year: **2002**

This issue was the first published after September 11, 2001. The gravity of the event caused the magazine to shift its focus slightly, with subsequent issues placing more emphasis on U.S. foreign policy. *(top)*



Title: **Will Kill for Oil**
Format: **T-shirt**
Client: **No client**
Art Director/Designer: **Christopher Loch**
Country: **USA**
Year: **2004**

A satirical design based on the phrase "Will work for food" has been used for T-shirts, postcards, and stickers. The posture of a begging Bush reminds everyone that the continuing cooperation of Americans is needed to sustain his policies. *(bottom left)*

Title: **Oil Habit**
Format: **T-shirt**
Art Director/Designers: **Scott Palmer, Keeno Ahmed**
Client: **No client**
Country: **USA**
Year: **2004**

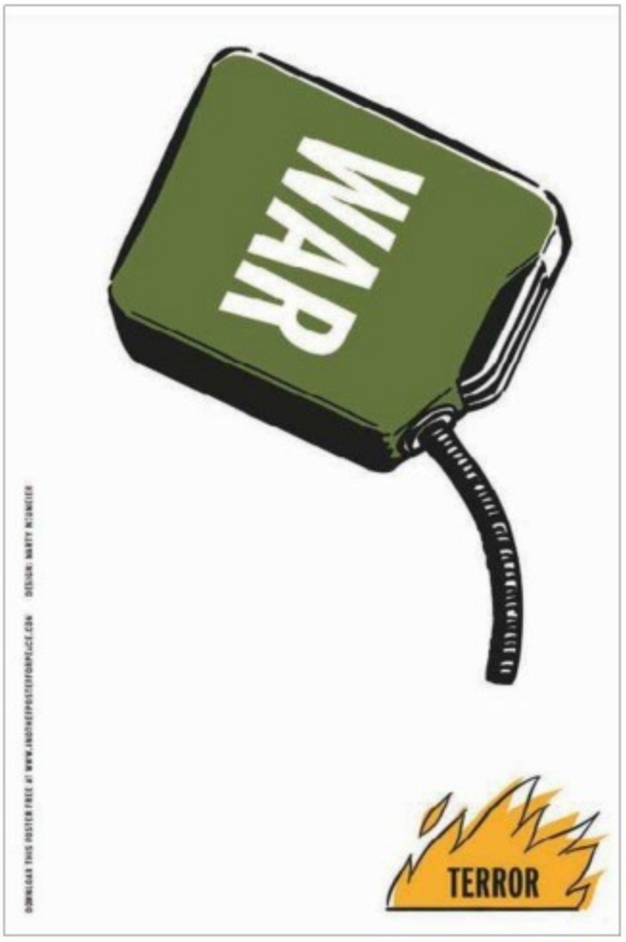
This skull comprising 1,000 oil rigs, comments on the global dependency for oil and its disastrous effects politically and environmentally. *(bottom right)*

Title: First Killing/Oil Spill
Format: Leaflets
Art Director/Designer: Dennis Edge
Client: No client
Country: USA
Year: 2004

These two images were part of a series of leaflets alerting people about the dangerous consequences of irresponsible oil consumption. *(top)*

Title: War on Terror
Format: Poster
Art Director/Designers: Marty Neumeier, Josh Levine
Client: AnotherPosterForPeace.org
Country: USA
Year: 2004

In response to the events of September 11, this poster aptly suggests "applying technological violence to terrorism is like pouring gas on a fire...the viewer knows exactly what to expect if the gas is poured." *(top right)*



Title: anti-war.us
Format: Website
Art Director/Curator: Joshua Berger
Designer: Jon Steinhorst
Interface designer: Anthony Ramos
Client: No client
Country: USA
Year: 2002

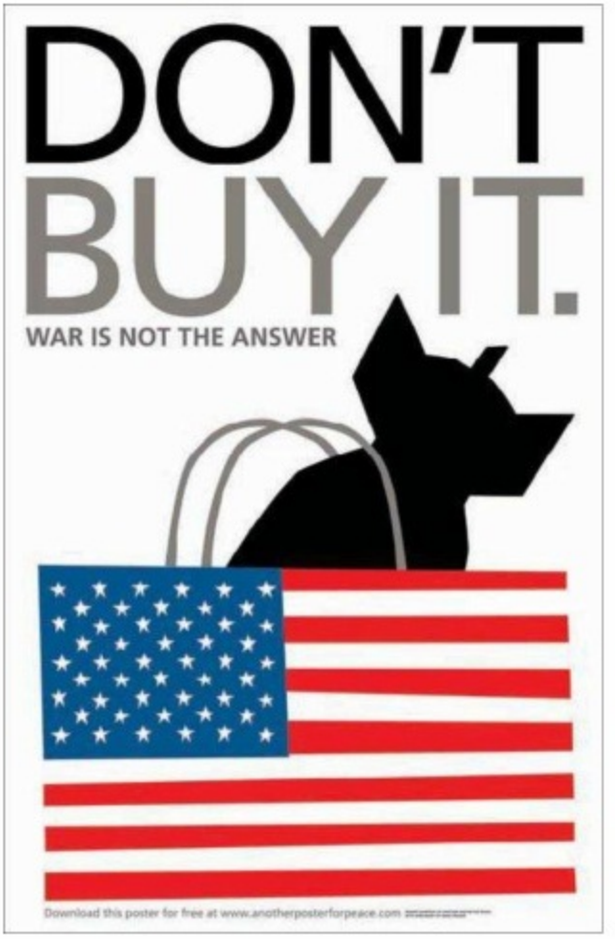
The anti-war.us website was created by Plazm Design to distribute effective anti-war messages and graphics to activists around the world. The intention is to make the images available to the public for downloading so that they can be transferred to stickers, posters, signs, or other media for posting. *(bottom)*

Title: War on Iraq?
Format: Billboard
Art Director/Designer: Noah Scalin
Client: Richmond Peace Coalition
Country: USA
Year: 2003

"Not in our name" became a phrase used by the peace movement before the war in Iraq was initiated. The campaign was originally planned as a series of billboards with a variety of messages but reverted to a single location after the original billboard company refused to run the series due to its content. *(top)*

Title: Not In Our Name
Format: Newspaper ad
Art Director/Designers: Sheila Levrant de Bretteville, Scott Stowell, Susan Barber
Client: Not In Our Name
Country: USA
Year: 2002

Not In Our Name is a coalition of Americans dedicated to peace and civil liberties for all. This full-page newspaper ad features the Not In Our Name Statement of Conscience and the names of some of the thousands of people who support this open letter to George Bush/ad which was published in the *New York Times* on September 19, 2002. *(bottom left)*

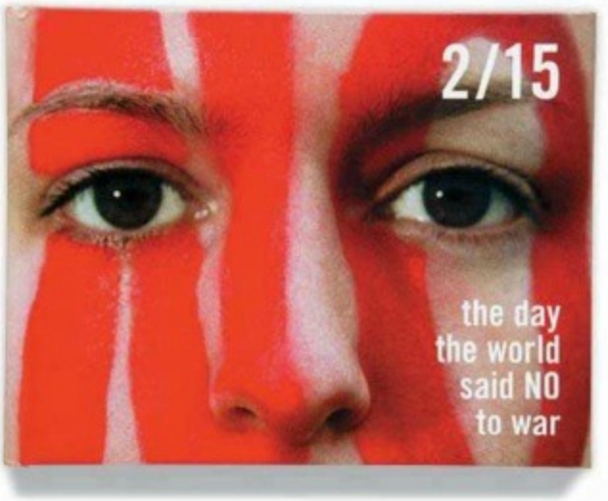


Title: Don't Buy It.
Format: Poster
Art Director/Designer: Kimberly Cross
Client: AnotherPosterForPeace.org
Country: USA
Year: 2003

By asking viewers to boycott the war, the artist is commenting on the notion that the war was sold to the American public as if it were a product. *(bottom right)*

Title: *The Nation* Initiative Buttons
Format: Buttons
Art Director/Designer: Milton Glaser
Client: *The Nation* magazine
Country: USA
Year: 2003-2004

This series of pre-Iraq war buttons were sold by the *The Nation* to its readers and were widely circulated.



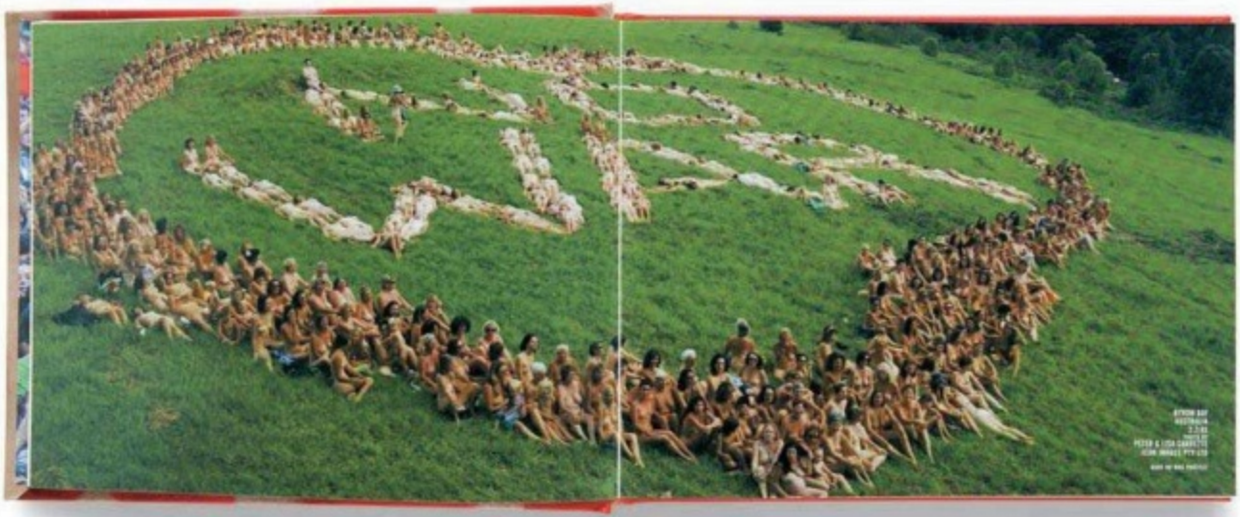
Title: *2/15: The Day the World Said No to War*
Format: **Book**
Art Director/Designer: **Connie Koch**
Client: **Hello [NYC], All Press**
Country: **USA**
Year: **2003**

Thirty million people in thirty-eight countries gathered to protest the imminent U.S. invasion of Iraq on February 15, 2003. The photographs and comments were collected via email and used to produce the book *2/15*. The designers hope this reminder of the pressure that civil power can exert on governments will inspire continued involvement.

London

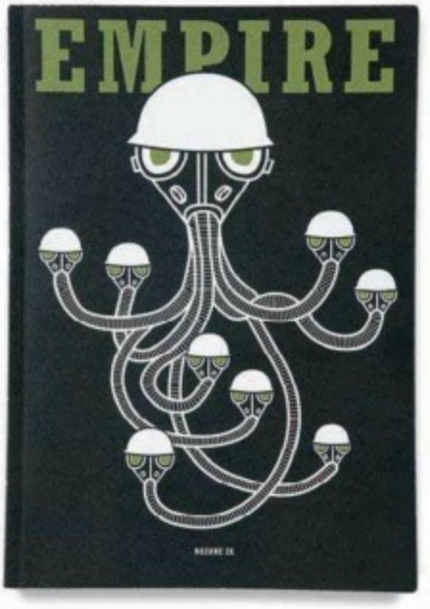
We've never really seen a movement like this before – it's unpredictable because it's so unprecedented. But it does seem that a large proportion of the people who participated [on February 15th] are becoming quite politicized just by going to the demonstration.

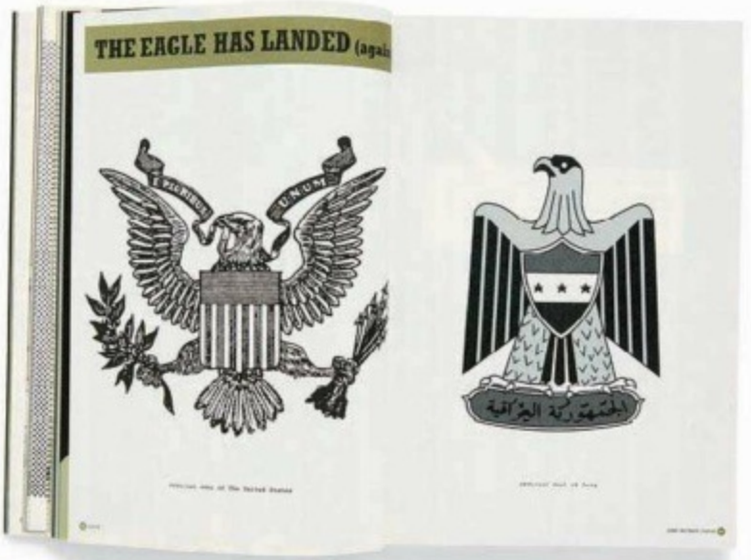
PAUL ROGERS

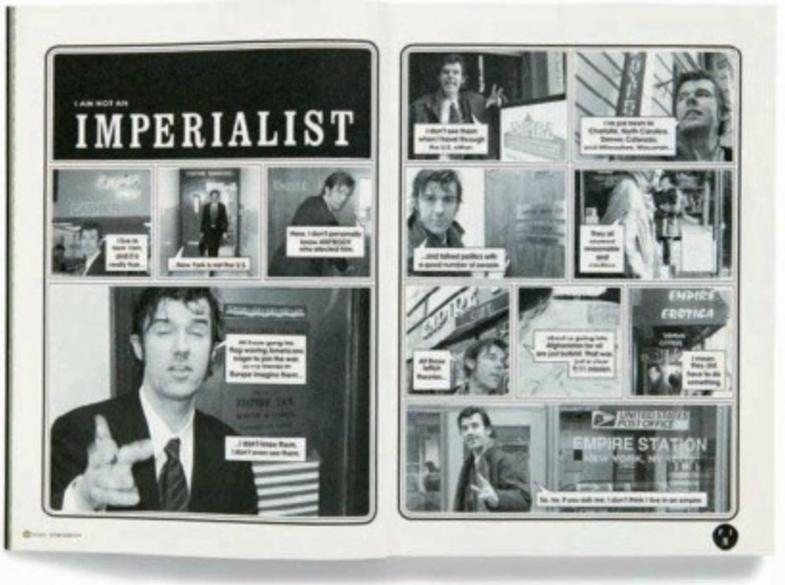


Our Nation's cause has always been larger than our Nation's defense. We fight, as we always fight, for a just peace – a peace that favors liberty. We will defend the peace against the threats from terrorists and tyrants. We will preserve the peace by building good relations among the great powers. And we will extend the peace by encouraging free and open societies on every continent.

GEORGE W. BUSH

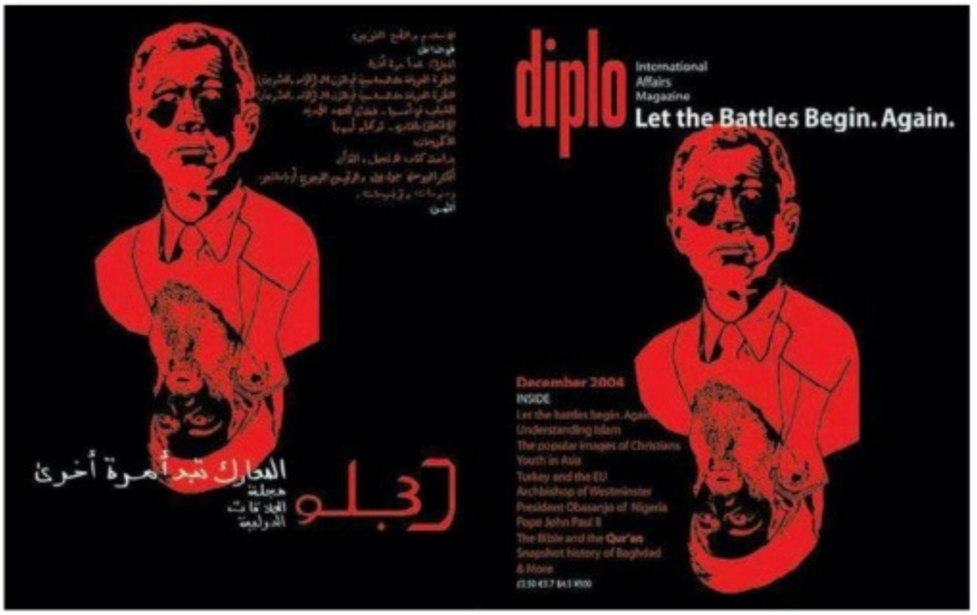


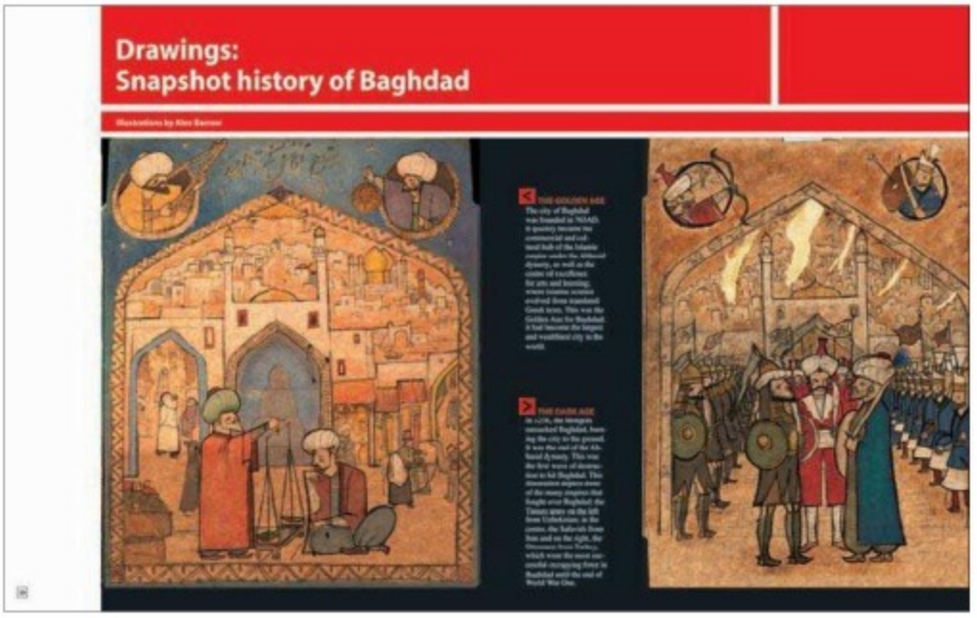


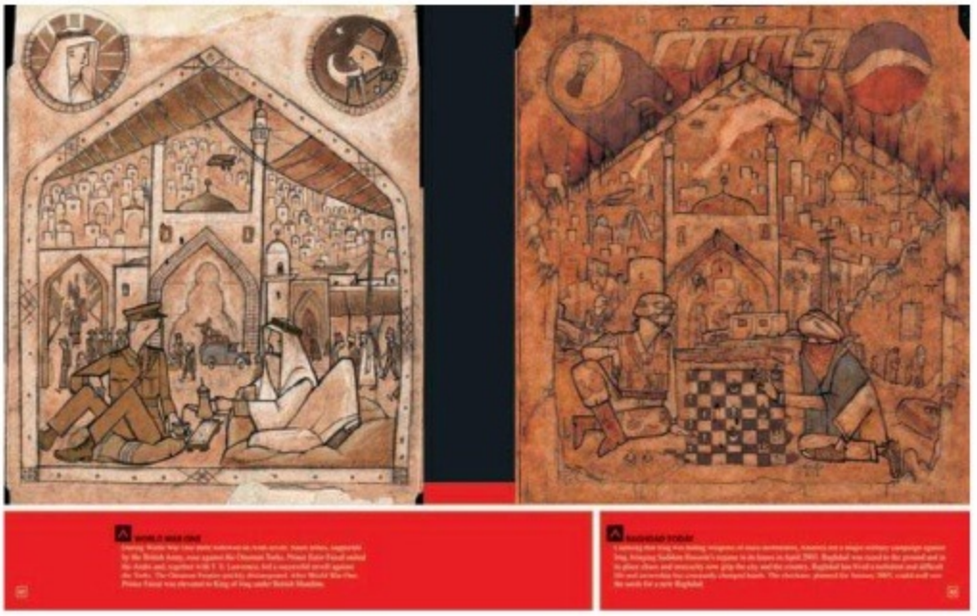


Title: *NOZONE IX EMPIRE*
Format: **Comic book**
Art Director/Designers: **Nicholas Blechman, Naomi Mizusaki, Stefan Sagmeister**
Client: **Princeton University Press**
Country: **USA**
Year: **2004**

NOZONE, a political satirical comic book, rises far above the *MAD* magazine genre. The variety and skill of its contributors such as Johnny Sweetwater's "The Eagle Has Landed" *(top)* and Stefan Sagmeister with "I Am Not An Imperialist" *(bottom)* in this issue on "Empire," creates crackling visual textures and literary vitality.

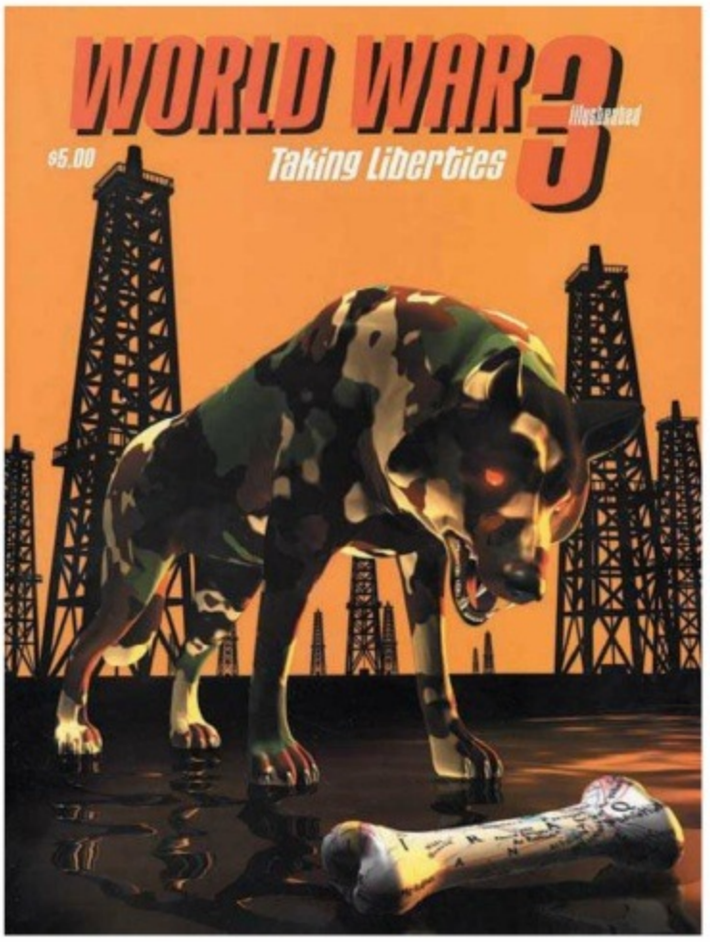






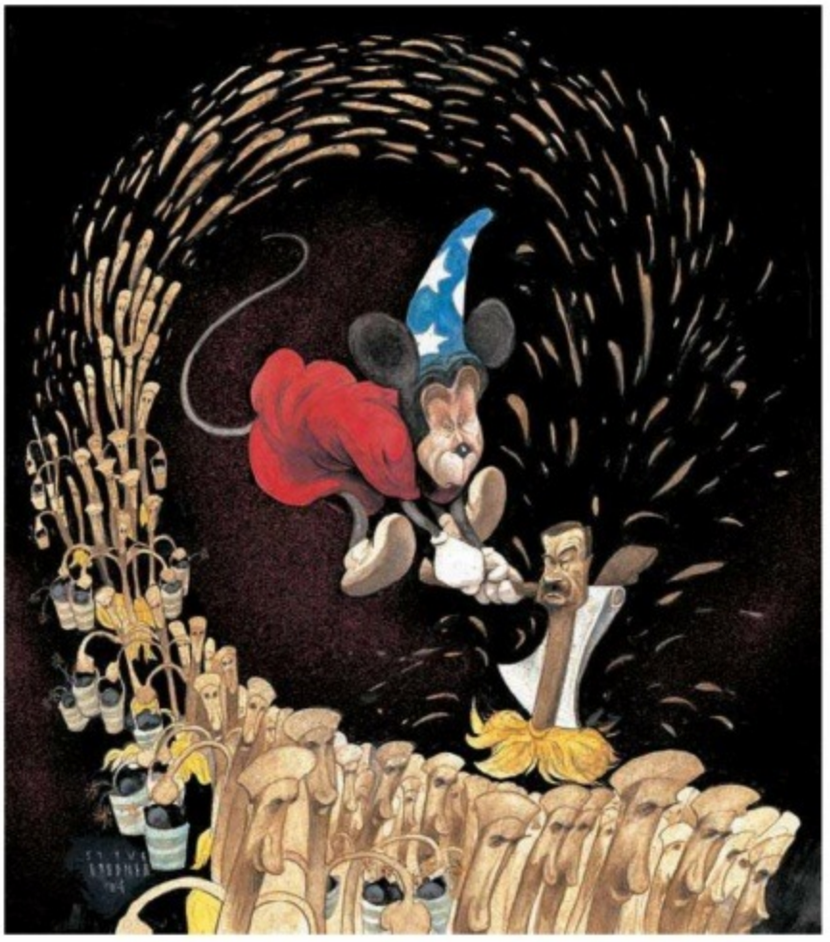
Title: *Diplo* magazine
Format: Magazine
Art Director/Designer: *Diplo* magazine
Client: *Diplo* magazine
Country: United Kingdom
Year: 2004

The December 2004 edition of *Diplo*, a monthly international affairs magazine, examined whether the West is at war with Islam. The cover features mirrored images of George Bush and Osama bin Laden, representing their mutual clash of fundamentalism. The magazine featured Bush on the cover with English text and bin Laden on the back with the same text in Arabic, allowing the magazine to be sold in both the Western and Arab worlds. The goal of the magazine was to show an accessible but definitive history of Baghdad, through a series of illustrations about a city at the heart of the Islamic world.



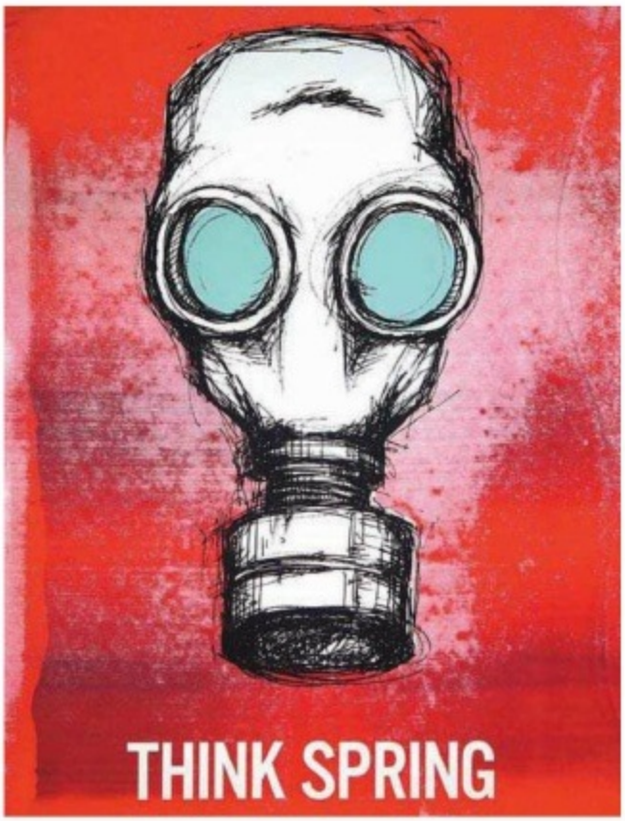
Title: **Taking Liberties**
Format: **Magazine cover**
Art Director/Designer: **Peter Kuper**
Illustrator: **Mirko Ilić**
Client: ***World War 3***
Country: **USA**
Year: **2004**

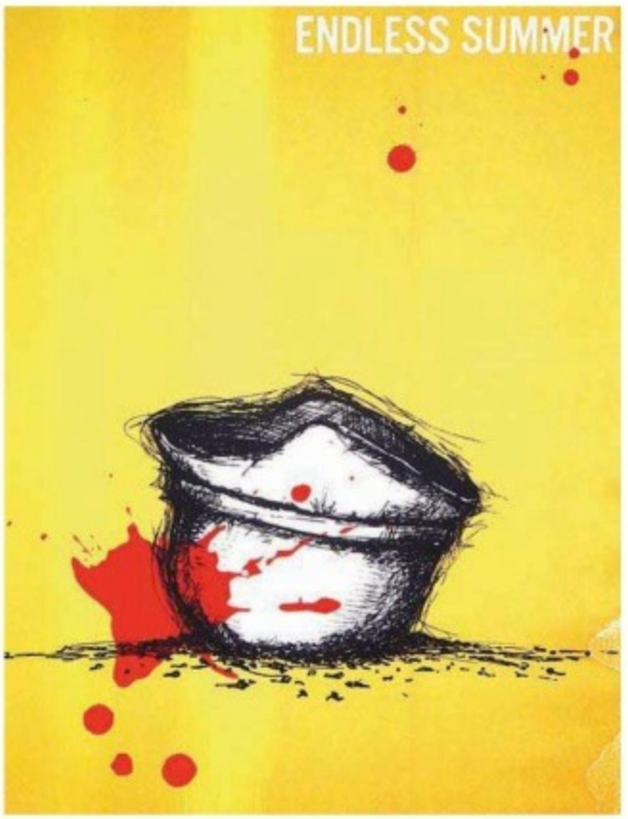
Originally published in the *Village Voice*, this illustration was later reused by *World War 3*—one of the longest operating alternative magazines in the United States—for a special issue dedicated to the war in Iraq.



Title: **Fantasia**
Format: **Watercolor on paper**
Illustrator: **Steve Brodner**
Client: **No client**
Country: **USA**
Year: **2004**

A Disney image from *Fantasia* is used as a metaphor for George W. Bush's contempt for Saddam Hussein. Bush is seen here smashing Hussein, creating hundreds of Osama bin Ladens in the process. This unsolicited illustration was offered to and rejected by *New Yorker*, *Mother Jones*, and *The Nation*.



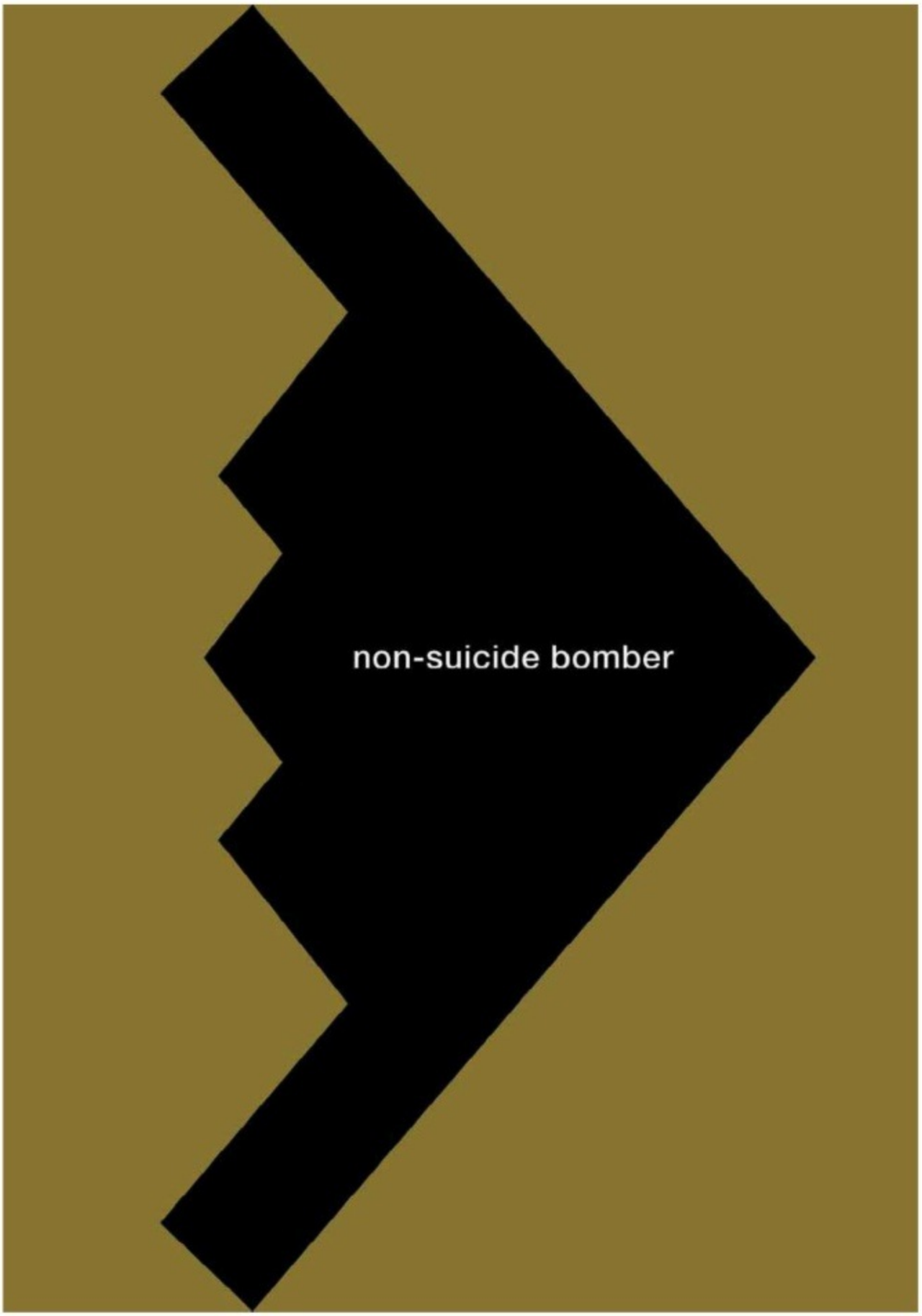


Title: **Iraq War Posters**
Format: **Poster series**
Art Director/Designers: **Kevin Wade, Jim Lasser**
Client: **No client**
Country: **USA**
Year: **2003-2004**

The true strength in these contradictory posters, which feature catchy copy that could easily accompany a joyful seasonal advertisement, is their element of surprise and simplicity.

Title: **iRaq**
Format: **Poster**
Art Director/Designer: **Copper Greene**
Client: **No client**
Country: **USA**
Year: **2004**

This parody of an advertising campaign for iPod uses a horrifying image of torture from the military prison in Abu Ghraib to protest the U.S. occupation of Iraq. The designer posted these confrontational posters among the iPod posters *(below)*, resulting in a surprising and powerful effect.

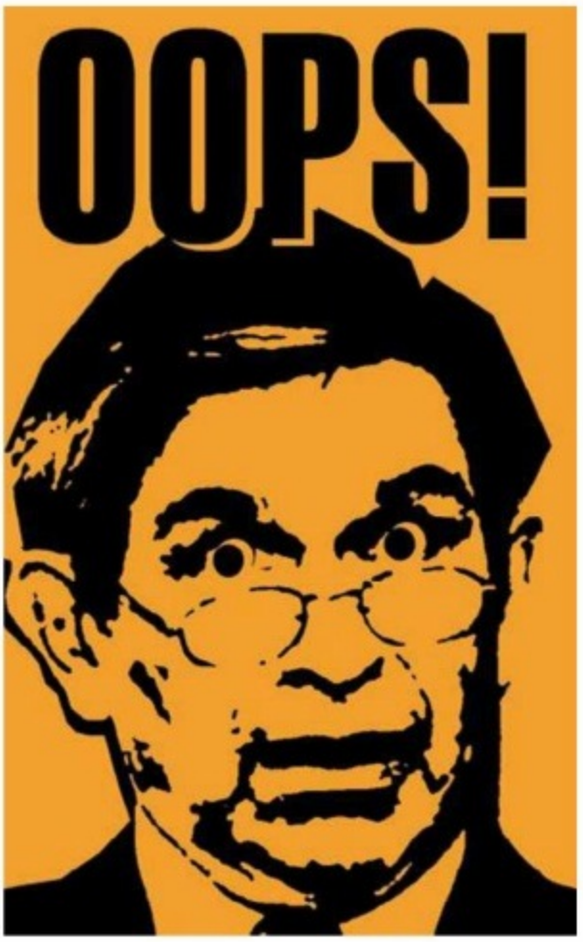


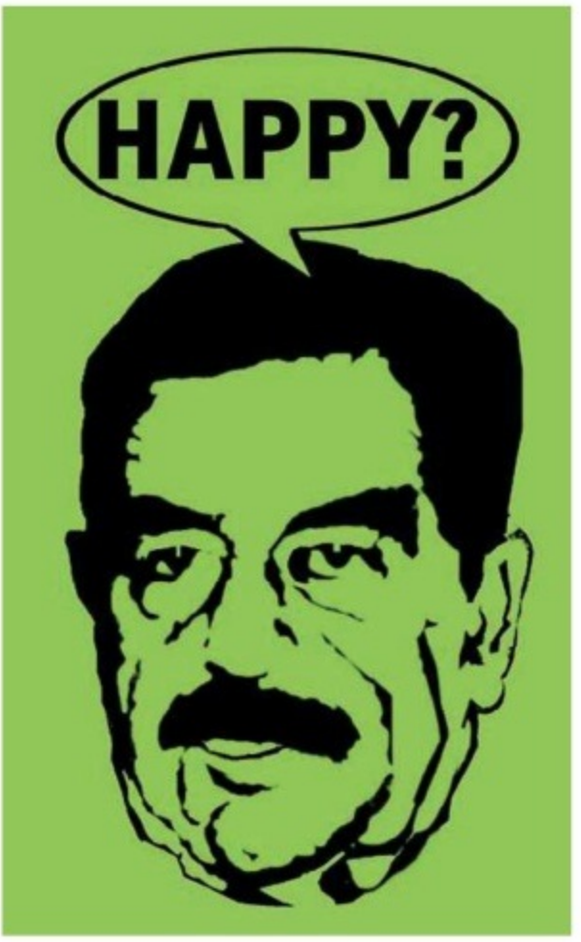
Title: **Non-Suicide Bomber**
Format: **Postcard**
Art Director/Designer: **Chaz Maviyane-Davies**
Client: **No client**
Country: **USA**
Year: **2004**

This piece was inspired by a radio interview the designer heard in which an Iraqi ironically referred to the actions of the United States as "non-suicide bombers."

Title: **Victory?**
Format: **Poster**
Art Director/Designer: **Jadran Boban**
Client: **Syracuse Anti-War Demo**
Country: **Croatia**
Year: **2003**

An ironic victory is shown by using the most popular symbol of the Second World War to create the message that every war victory leaves death behind. The work, created for anti-war demonstrations in Syracuse, New York, was distributed over the Internet and taped up around the city as a call to and promotion for demonstrations.



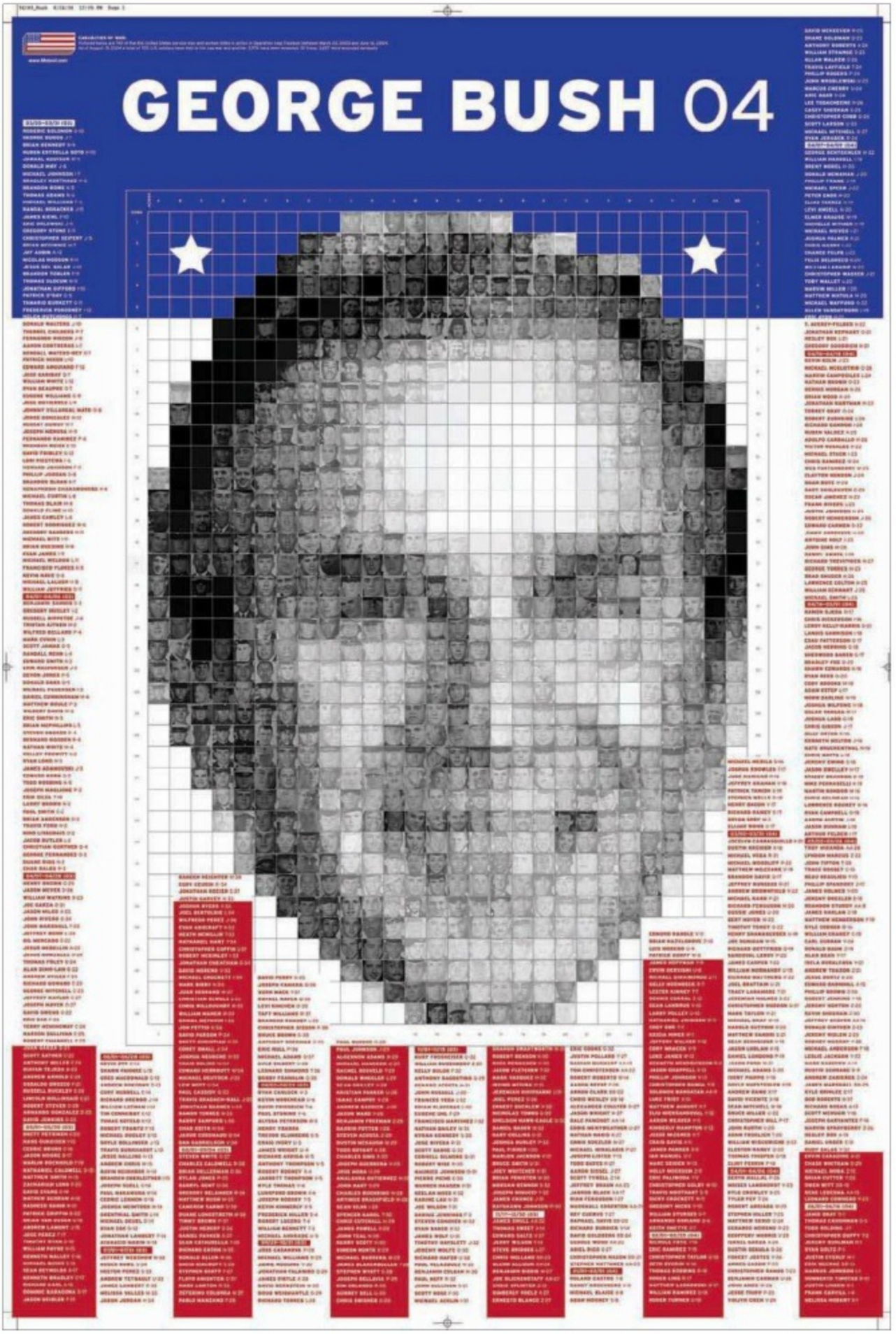


Title: **Alternative Street Sign**
Format: **Poster series**
Art Director/Designer: **Michael Duffy**
Client: **No client**
Country: **USA**
Year: **2003**

This series of stenciled signs was surreptitiously affixed to traffic poles by volunteers working at off-peak hours to "agitate driver peripheral perception and contribute to general road anxiety." The work was a "reaction to America's blissful ignorance to the dark future of Bush's nightmares."

Title: **Mom, We're Home!**
Format: **Poster**
Art Director/Designer: **John Yates**
Client: **Stealworks**
Country: **USA**
Year: **1987**

This generic anti-war piece was designed to be used during the first Gulf War. It was later used by the Center for the Study of Political Graphics' art show "The Price of Intervention" in Los Angeles in 1991. A decade and a half later, the work feels equally poignant in regard to the fact that during the second Gulf War, the U.S. government censored photos of the returning dead, justifying this censorship as a matter of respect for the victims.

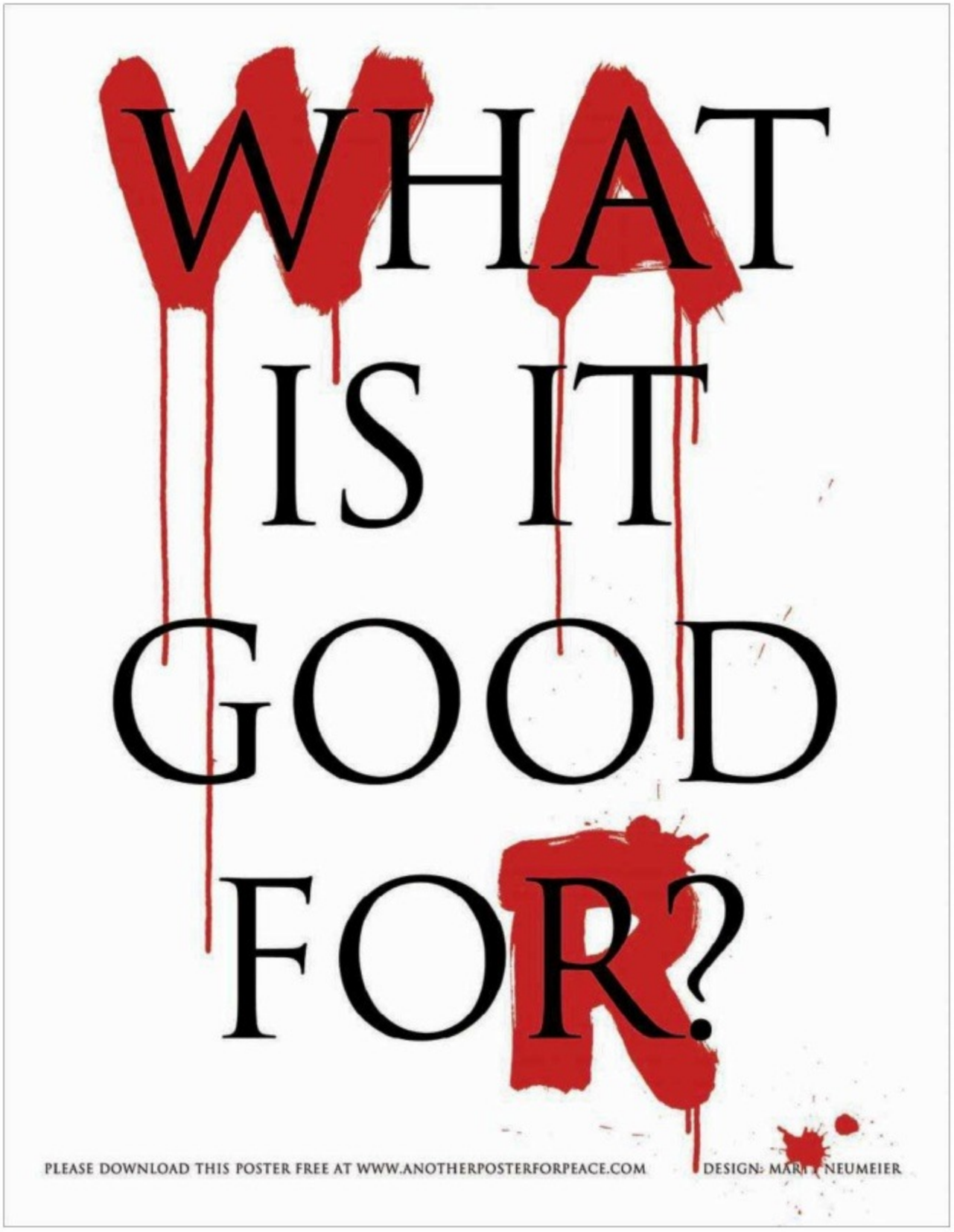


Title: Casualties of War
Format: Poster
Art Director/Designer: Daniel Jasper
Client: No client
Country: USA
Year: 2004

Tired of simplistic frothing at the mouth anti-Bush messages? This artist constructed his poster to withstand changes in both the environmental and political points of view. Using computer technology, the faces of individual soldiers who have lost their lives up to that point in the Iraq war have been used to construct George Bush's face, while the names of all the soldiers are listed around his image. In addition to the poster, the designer had tie tacks made of the flag draped coffin illustration *(top left corner)* as seen below.

Title: **Peace**
Format: **Poster**
Art Director/Designer: **Stanley Eisenman**
Client: **Moratorium Committee**
Country: **USA**
Year: **1970**

In this poster, the American flag represents the P in the word "peace" and conveys in a simple and powerful way that the United States should get out of Vietnam.

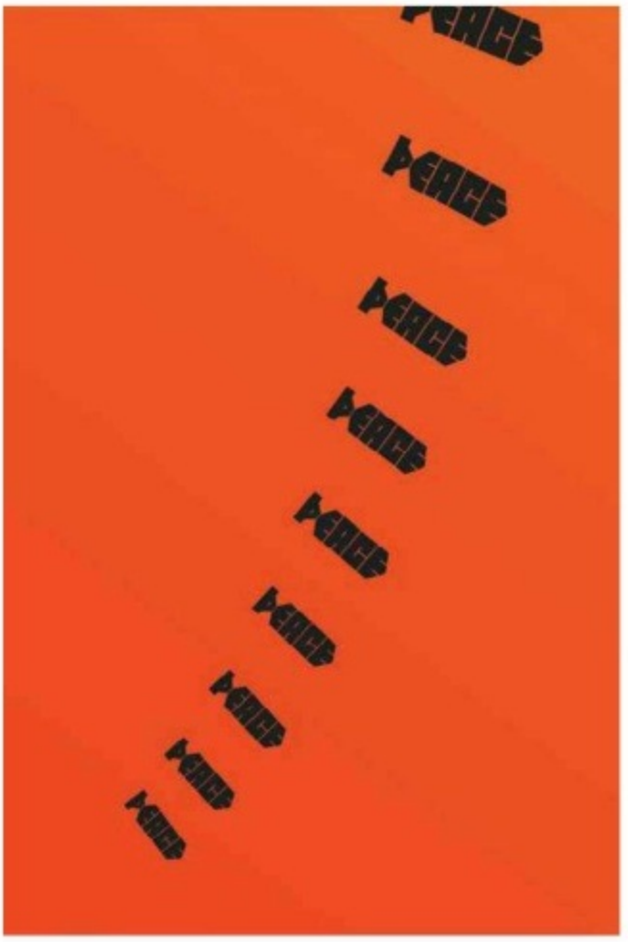


Title: War—What Is It Good For?
Format: Poster
Art Director/Designer: Marty Neumeier
Client: AnotherPosterForPeace.org
Country: USA
Year: 2004

Contrasting a raw, emotional typeface with a measured, thoughtful one, this artist captures the conflict between passion and reason, war and peace. The message is from the first line of a song, popular in the early 1970s.

Title: **Your Name Here**
Format: **Poster**
Art Director/Designer: **Ellen Gould**
Client: **AnotherPosterForPeace.org**
Country: **USA**
Year: **2003**

Writing personal messages on bombs became a common practice during WWII. Here that space is offered for corporate advertising in this free, downloadable poster available on the Internet. *(top left)*

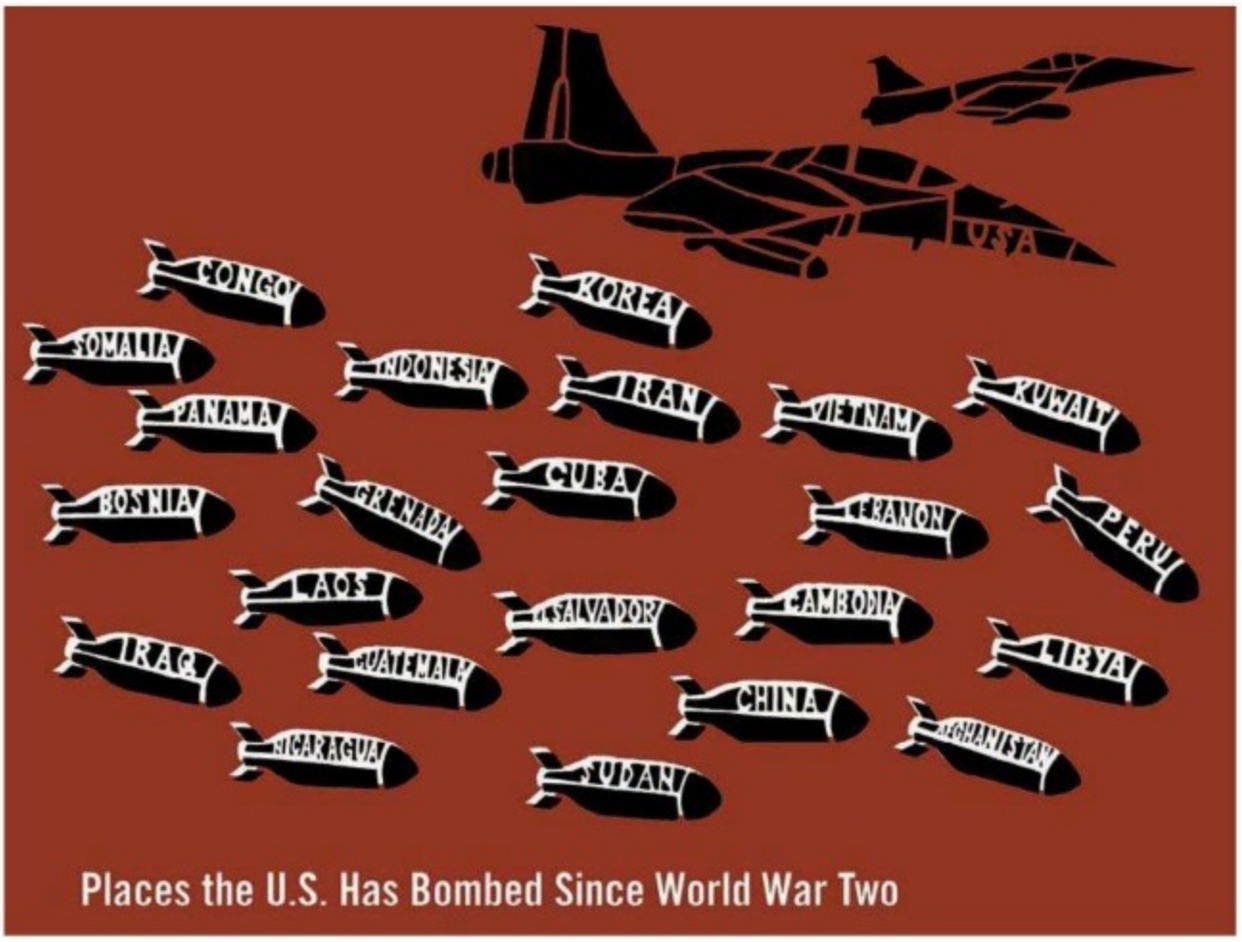


Title: **Bombing Peace**
Format: **Poster**
Art Director/Designer: **Samuli Viitasaari**
Client: **No client**
Country: **Finland**
Year: **2003**

This poster, posted in and around Kuopio, Finland, contemplates how easily people adapt to and believe even the "harshest lies," as long as they are told to us by our leaders. The designer notes that it's almost as if there is a switch that can be flicked to turn off an entire nation's common sense, whereby aggression is suddenly seen as a sign of good-heartedness, while attempts to avoid violence make one a no-good traitor. *(top right)*

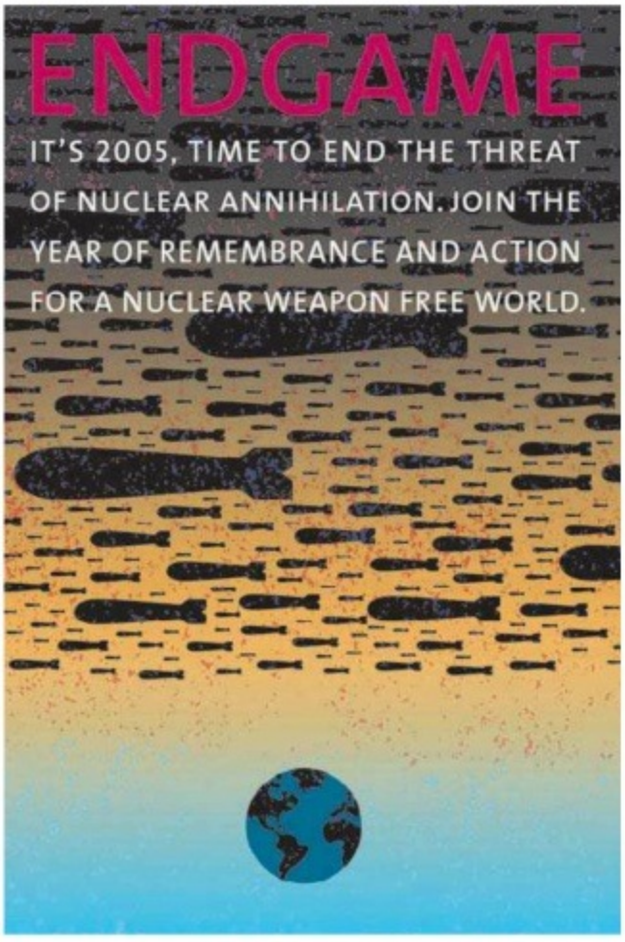
Title: **NO War**
Format: **New Year's greetings card**
Art Director/Designer: **Patrick Thomas**
Client: **Studio la Vista**
Country: **Spain**
Year: **2002**

A 2003 New Year's greeting card in the form of a stencil gave recipients the tool to actively oppose the impending war in Iraq. *(middle & bottom)*



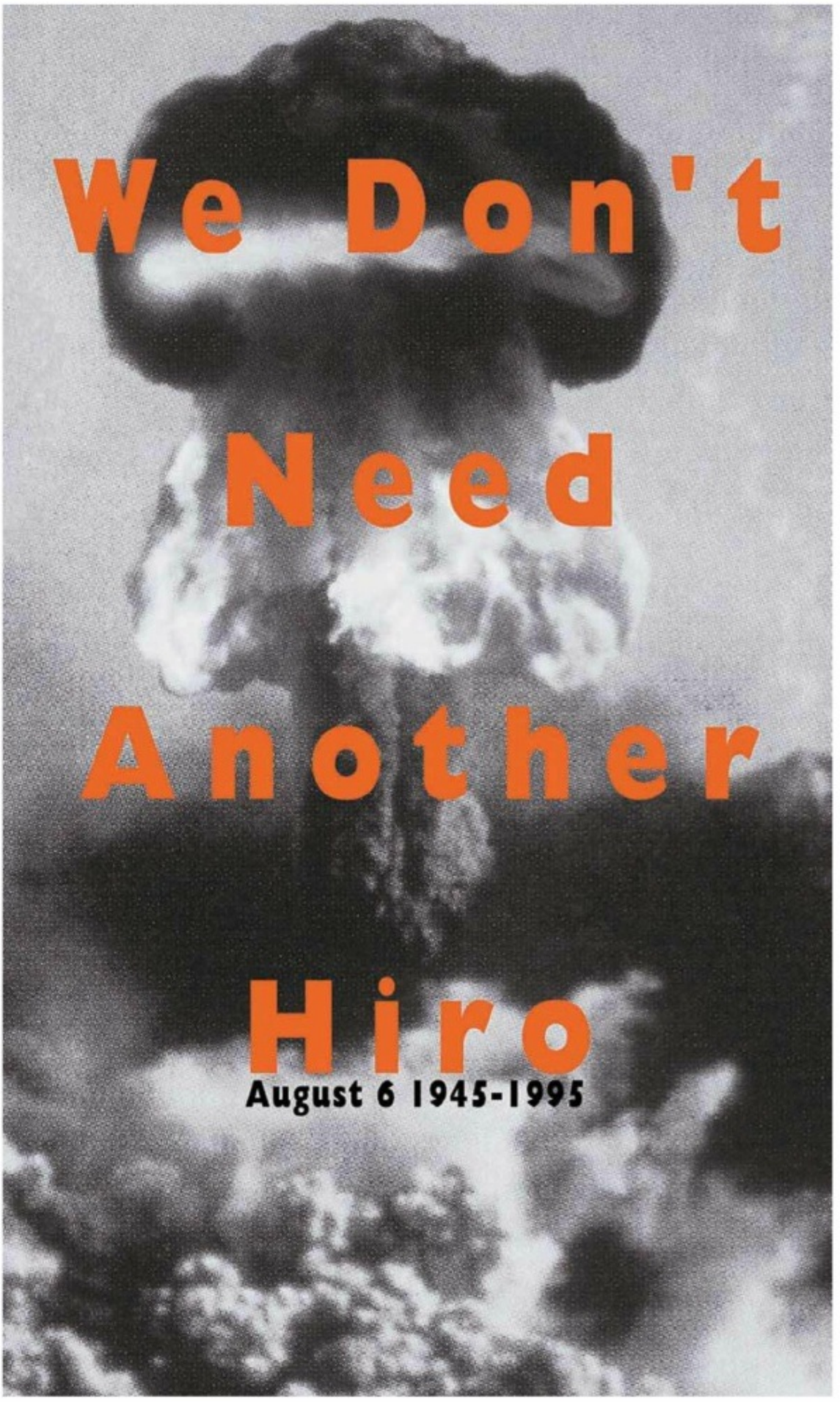
Title: **Places the U.S. Has Bombed Since World War Two**
Format: **Poster**
Art Director/Designer: **Josh MacPhee**
Client: **No client**
Country: **USA**
Year: **2002**

Falling bombs with the names of the countries the United States has bombed since World War II convey the scope and shocking impact of U.S. foreign policy since WWII.



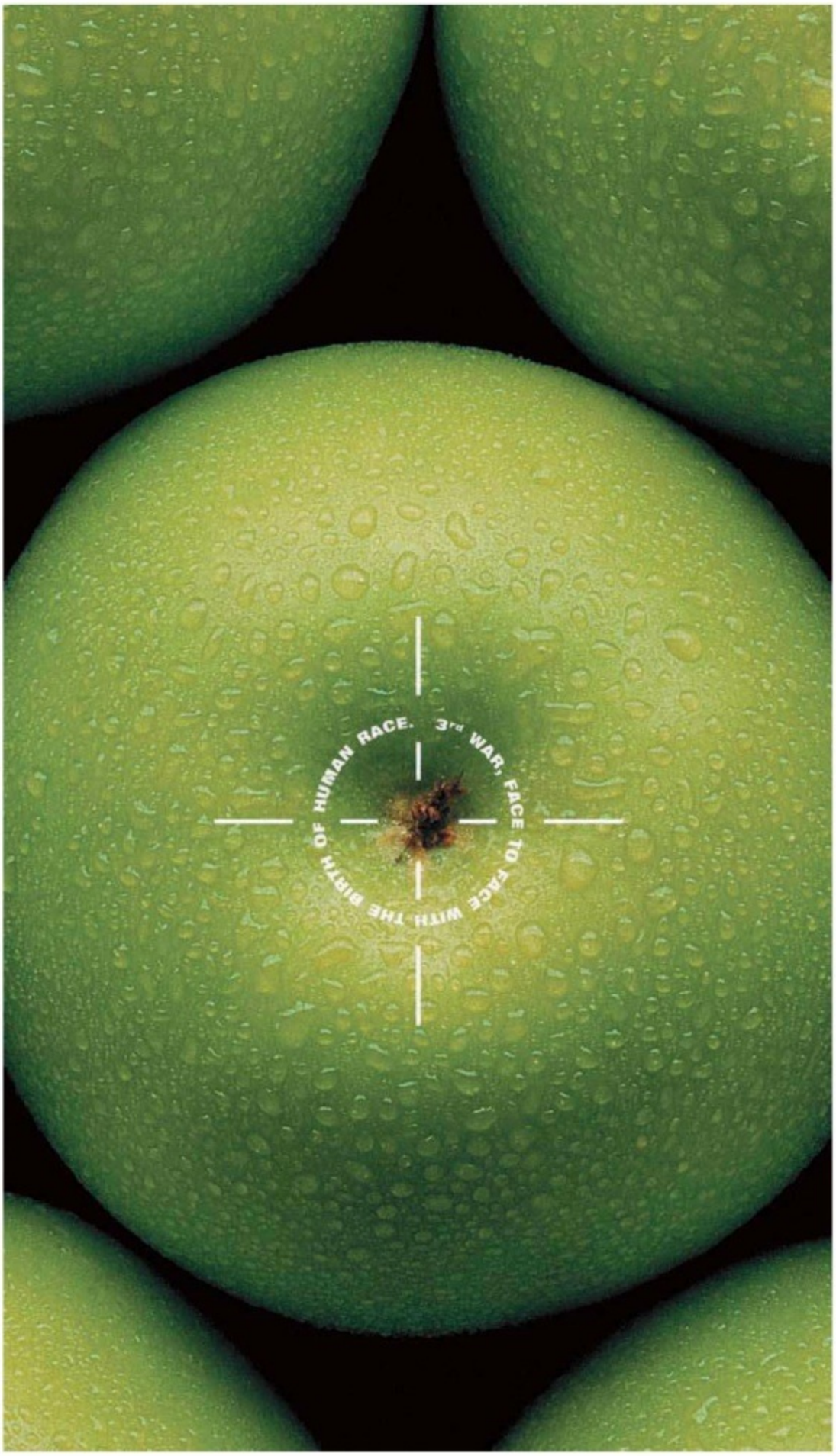
Title: **Endgame**
Format: **Poster**
Art Director/Designer: **Milton Glaser**
Client: **Lawyer's Committee on Nuclear Policy**
Country: **USA**
Year: **2004**

The word endgame was intended to have two meanings. The first refers to the fact that ignoring nuclear proliferation could lead to the end of life on earth. The second reflects the idea that it is time to end that threat altogether.



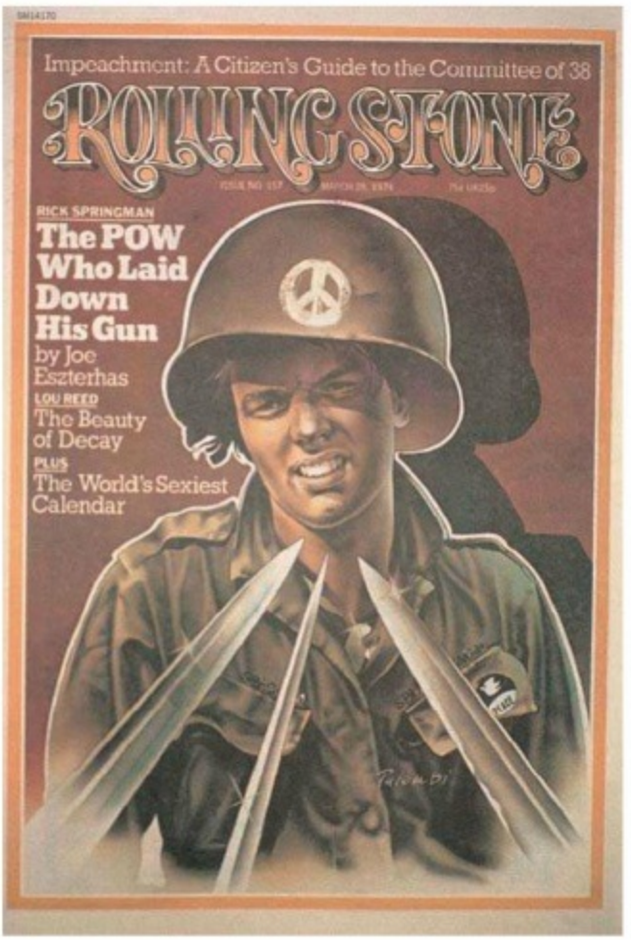
Title: **We Don't Need Another Hiro**
Format: **Poster**
Art Director/Designer: **Yossi Lemel**
Client: **No client**
Country: **Israel**
Year: **2003**

This poster, which coincides with the fiftieth anniversary of the bombing of Hiroshima, is an expression of protest against France's decision to renew its nuclear testing on the Mururoa islands. Changing "Hero" to "Hiro" in this well-known musical lyric serves as a historical reminder of how easily good intentions can lead to tragedy.



Title: **Third War**
Format: **Poster**
Art Director/Designer: **Tahamtan Aminian**
Client: **Floreh Publication**
Country: **Iran**
Year: **2003**

The apples in this picture cleverly suggest a pregnant woman targeted by the possibility of a third world war and, as a result, the extinction of the human race.



Title: **POW For Peace**
Format: **Magazine cover**
Art Director/Designers: **Mike Salisbury, Lloyd Ziff**
Client: ***Rolling Stone***
Country: **USA**
Year: **1973**

This cover for *Rolling Stone*, produced during the Vietnam War, illustrates the realities soldiers faced when they chose not to fight and were, as a result, confronted by their own comrades.

Title: **Never-ending Story**
Format: **Poster**
Art Director/Designer: **Wieslaw Grzegorczyk**
Client: **No client**
Country: **Poland**
Year: **2002**

Tanks are seen here pulling the Jolly Roger flag over the Chechnyan flag symbolizing the return of the Russian army in Chechnya. The Jolly Roger is the flag flown by pirates, many armies, and paramilitary groups and is a universal symbol of death.

Title: **Don't Bush Putin**
Format: **T-Shirt**
Art Director/Designers: **Jaka Modić, Bojan Senjur**
Client: **Dajmo Stisnt Teater**
Country: **Slovenia**
Year: **2001**

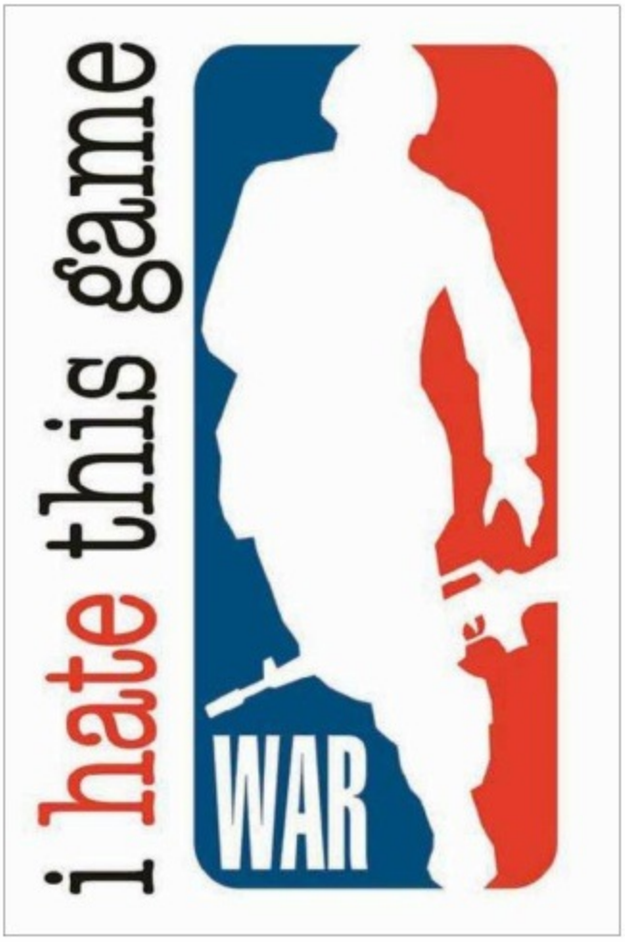
A Slovenian theater group wore these T-shirts while performing as part of a peaceful protest during the George Bush–Vladimir Putin summit in 2001. One of the most closely watched parts of the discussions was strategic arms control.

Title: **Alternatives to War**
Format: **Poster**
Art Director/Designers: **Joe Scorsone, Alice Drueding**
Client: **SDPosters.com**
Country: **USA**
Year: **2003**

Military figures are shown taking part in peaceful pursuits to remind those with the power not to send troops to war because we have only one chance to experience the joys of everyday life. This poster is part of a series that was started in 1995 for promotional purposes.

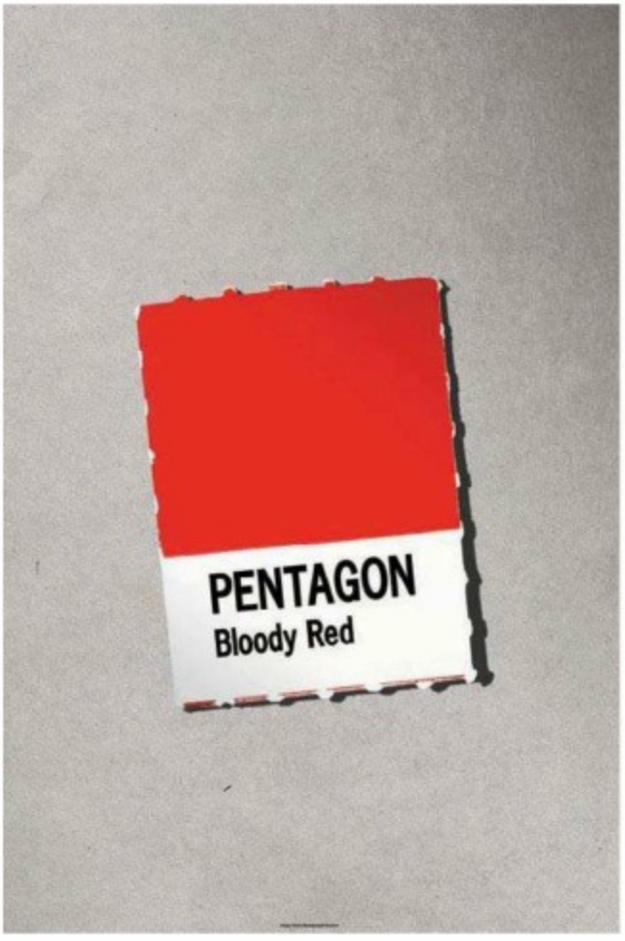
Title: **WAR = DEATH**
Format: **Poster**
Art Director/Designer: **Michael Mabry**
Client: **AnotherPosterForPeace.org**
Country: **USA**
Year: **2003**

This copyright-free poster was specifically designed for free downloads. Another Poster for Peace is an organization created in response to the Bush Administration's brilliant pro-war marketing. Design is used to support a grassroots anti-campaign: "If enough of us voice our dissent, we will be heard." *(top left)*



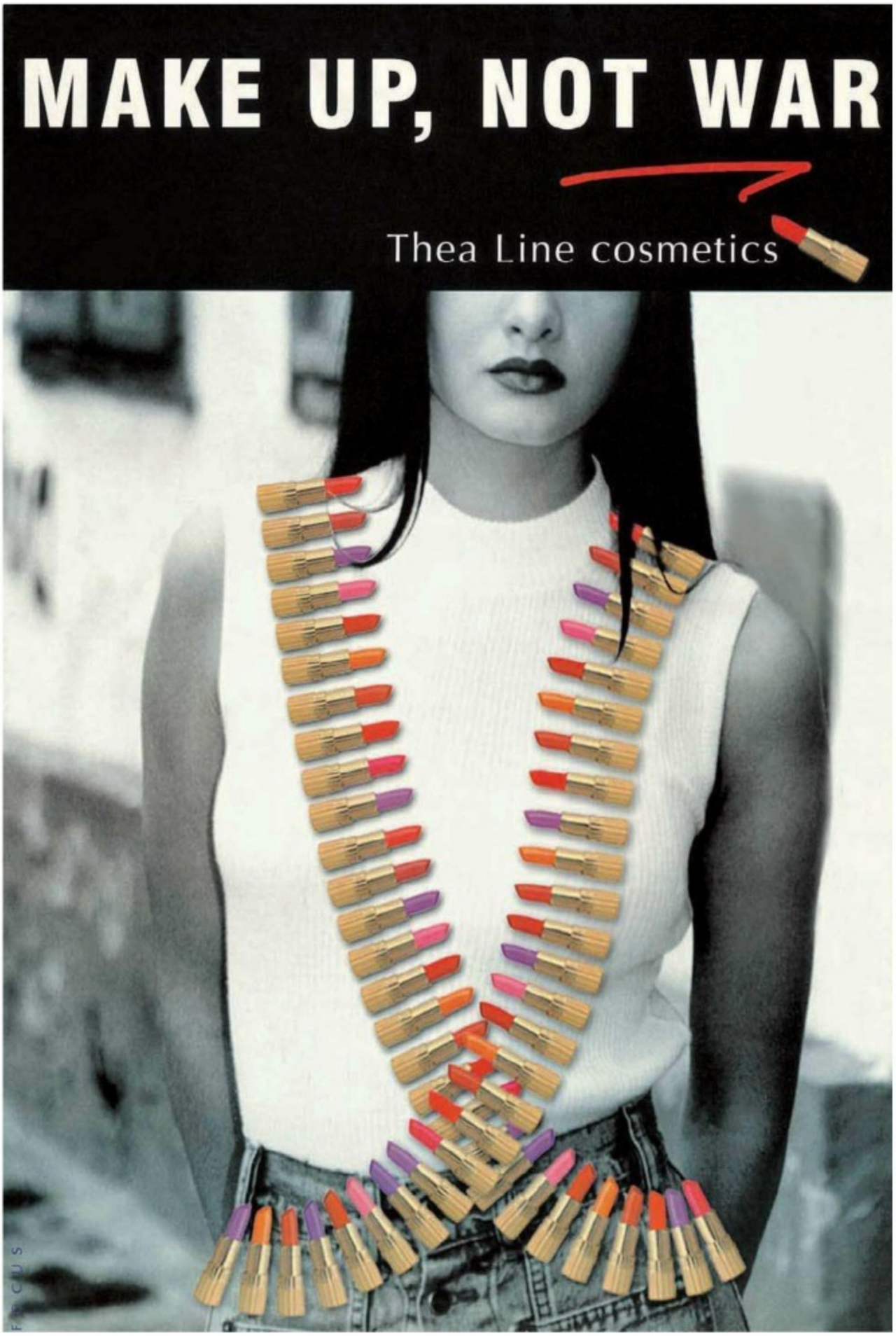
Title: **WAR–I hate this game**
Format: **Antiwar sign**
Art Director/Designer: **Jugoslav Vlahović**
Client: ***NIN* weekly newspaper**
Country: **Serbia and Montenegro**
Year: **1999**

The NBA logo, which is well-known in Serbia and Montenegro because of their successful team, was appropriated to make this antiwar sign. The newly created logo was very popular in Yugoslavia, appearing on T-shirts, in magazines, and over the Internet during the NATO bombings in 1999. *(top right)*



Title: **Pentagon: Bloody Red**
Format: **Poster**
Art Director/Designer: **Alireza Mostafazadeh Ebrahimi**
Client: **Negar**
Country: **Iran**
Year: **2004**

The creator of this poster uses a Pantone color chip, the most commonly used color matching system by design professionals, as a way of representing America's war policies, and suggesting that "Bloody Red" may be the only color the Pentagon knows. *(bottom)*

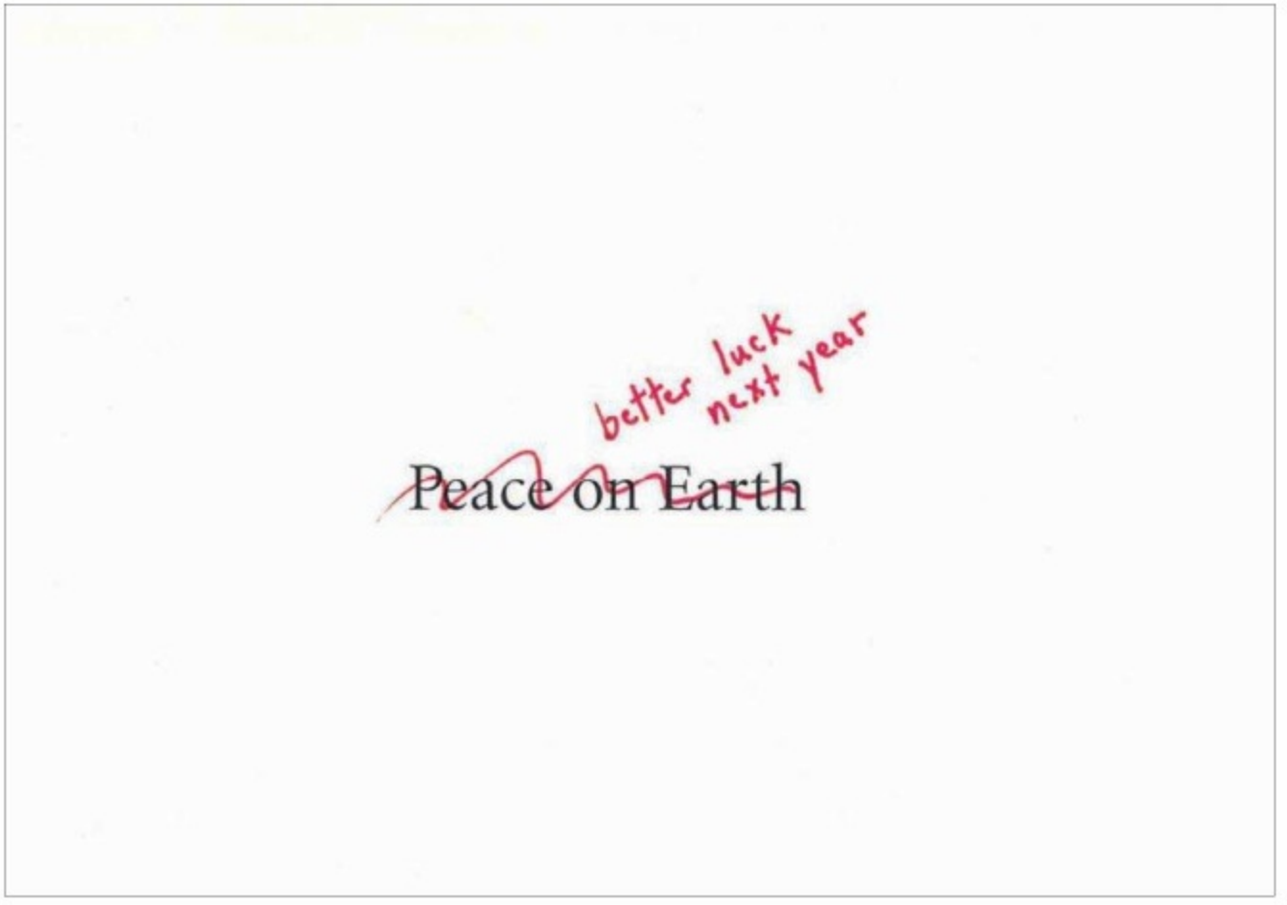


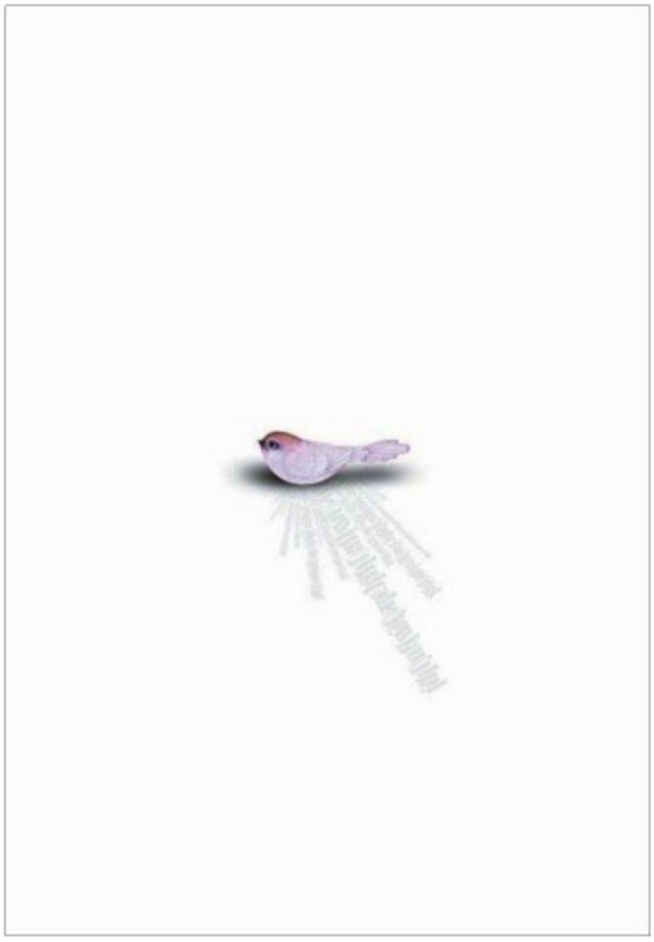
Title: **Make Up, Not War**
Format: **Cosmetics ad**
Art Director/Designer: **Igor Avzner**
Client: **Thea Line cosmetics**
Country: **Serbia and Montenegro**
Year: **Unknown**

This antiwar advertisement, produced by a cosmetics company in Serbia, replaced bullets in a cartridge belt with lipstick. It was used by militia to convey its hope for peace.

Title: **Burnt**
Format: **Holiday card**
Art Director/Designer: **Lisa Gibson**
Client: **No client**
Country: **USA**
Year: **2003**

During a season of warm wishes and good cheer, it is especially poignant to receive a holiday card focused on how peace, the most vital thread keeping our world united and healthy, has been burned and broken.



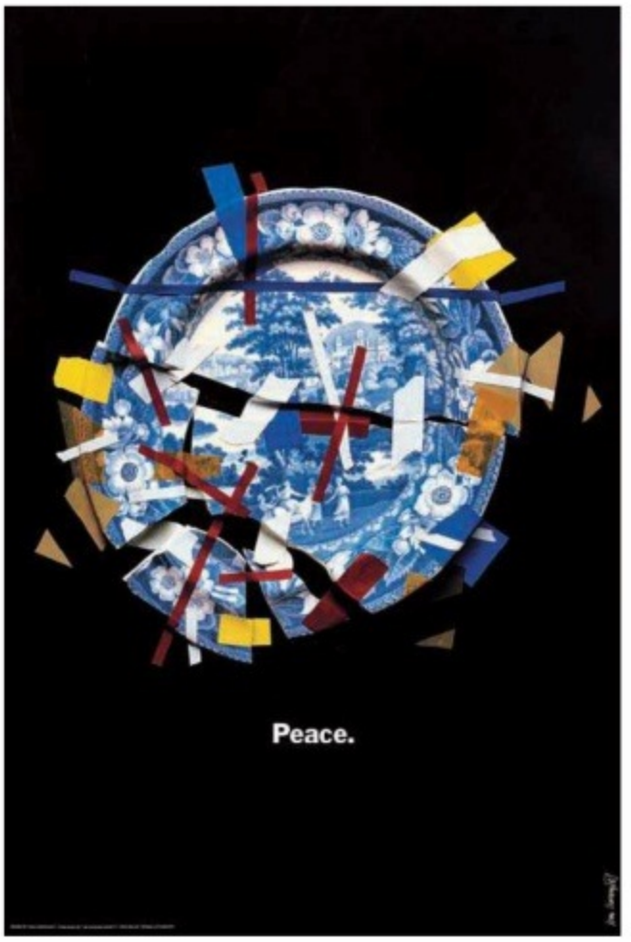


Title: **The Iran for Land Peace**
Format: **Poster**
Art Director/Designer: **Mehdi Saeedi**
Client: **Sepah**
Country: **Iran**
Year: **Unknown**

The words Iran Land of Peace are repeated in different sizes to construct a nest for this fragile bird.

Title: **Peace**
Format: **Electronic poster**
Art Director/Designer: **Mr. Tharp (inspired by Sam Smidt)**
Client: **AnotherPosterForPeace.org**
Country: **USA**
Year: **2003**

This downloadable electronic image was designed for AnotherPosterForPeace.org, an online source for copyright-free images promoting peace.



Title: **King Kong & Godzilla**
Format: **Poster**
Art Director/Designer: **Steff Geissbuhler**
Client: **Shoshin Society (Japan)**
Country: **USA**
Year: **1985**

U.S. designers were asked to create and contribute a poster to commemorate the bombing of Hiroshima. This poster encouraged reconciliation between the two giants (the US and the USSR symbolized by Godzilla and King Kong) that could destroy the world. It was part of the Images for Survival traveling exhibition and book as a gift to the Museum of Modern Art in Hiroshima, Japan. *(top left)*

Title: **A Fragile World**
Format: **Poster**
Art Director/Designer: **Ivan Chermayeff**
Client: **Shoshin Society (Japan)**
Country: **USA**
Year: **1985**

A classic idyllic image on an antique plate has been shattered. The plate, crudely taped back together, demonstrates the fragility of life and our world and how difficult it is to put things right again after they have gone wrong. *(top right)*

Title: **My Daughter's Hand**
Format: **Poster**
Art Director/Designer: **Tom Geismar**
Client: **Shoshin Society (Japan)**
Country: **USA**
Year: **1985**

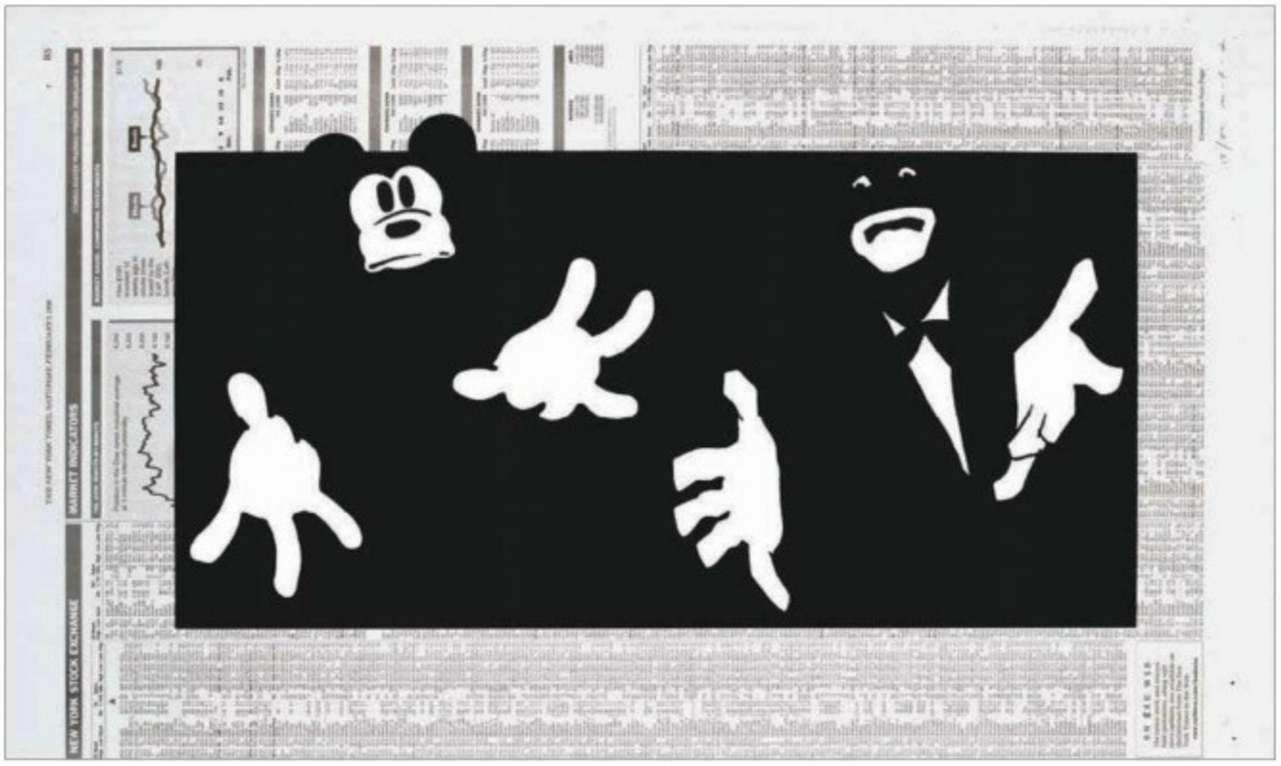
This image of the designer's daughter's hand conveys both the idea of "peace" and "stop." The intrinsic lines and creases of the open palm also suggest the uniqueness and sanctity of each individual life. *(bottom)*

Title: **Victory**
Format: **Poster**
Art Director/Designer: **Fang Chen**
Client: **No client**
Country: **USA**
Year: **1998**

This artist writes of his work, "The capitalized V represented by the two fingers is a universal symbol for victory and is understood by viewers of all races and cultures. According to Chinese folklore, the lines in human hands are not only records of the past but also foretell the future." In his work, these lines and the missing fingers also speak to the reality that human beings often experience suffering in order to achieve triumph.

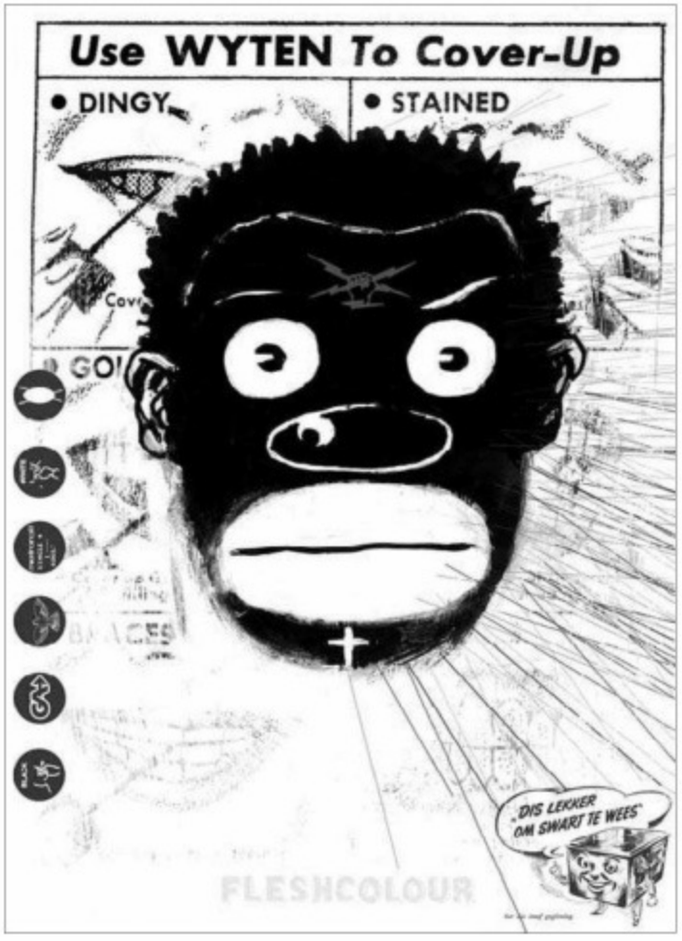
Title: **Racism**
Format: **Poster**
Art Director/Designer: **Cedomir Kostović**
Client: **Southwest Missouri State University**
Country: **USA**
Year: **1998**

Simple, poignant, and powerful, this image effectively illustrates the irrationality of racism.



Title: howiloveya
Format: Poster
Art Director/Designer: Mark Fox
Client: BlackDog
Country: USA
Year: 1998

This poster argues that Mickey Mouse is a racist figure based on a blackface character.



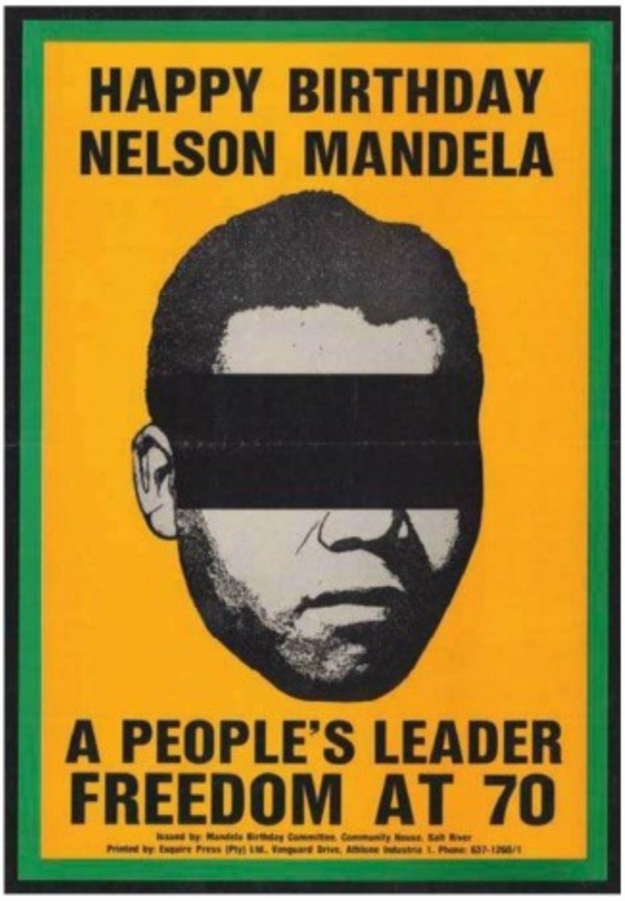
Title: Use Wyten to Cover-up
Format: Magazine spread
Art Director/Designers: Garth Walker, Brandt Botes
Client: *I-Jusi* magazine
Country: South Africa
Year: 1999

I-Jusi (juice in Zulu) is a free graphic design magazine published in Durban, South Africa. This image was created for "The Black & White" issue and is a comment on an apartheid era concept of black-skinned people wanting to appear more white. Skin lighteners, which are proven to be damaging to the skin, are still employed by many non-whites.

Title: **Laudium Welcomes Comrade Mandela**
Format: **Poster**
Art Director/Designer: **Unknown**
Client: **Unknown**
Country: **South Africa**
Year: **1990**

This poster welcoming Mandela for his visit to the township Laudium, and the ones to the right, were produced in the "old South Africa" and was therefore illegal under the terms of the "state of emergency." Posters of this nature are now virtually impossible to come by.

Title: **Happy Birthday Nelson Mandela**
Format: **Poster**
Art Director/Designer: **Unknown**
Client: **Mandela Birthday Committee, Cape Town**
Country: **South Africa**
Year: **1988**

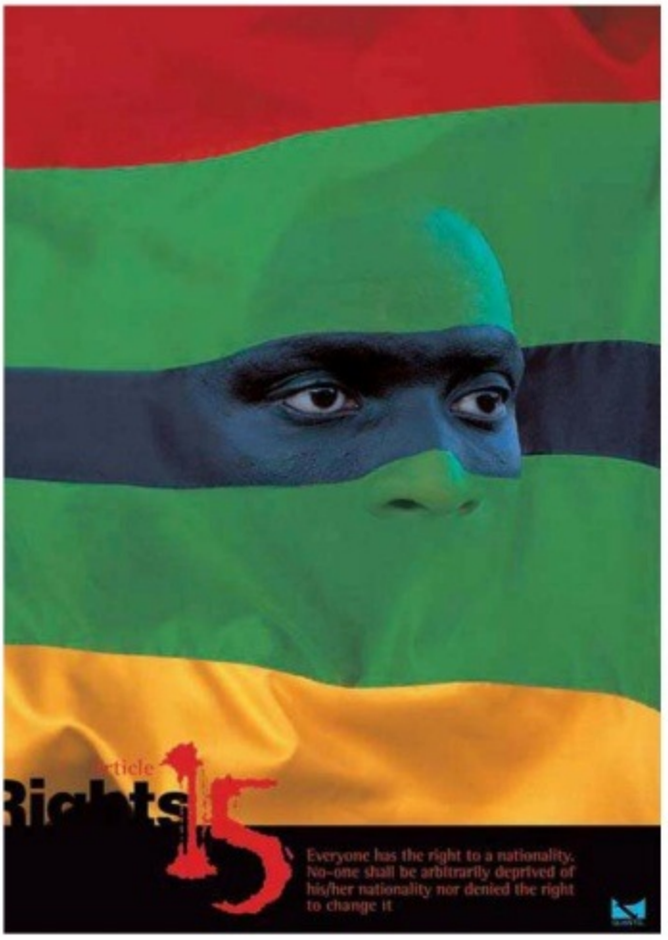


Title: **Release Nelson Mandela**
Format: **Poster**
Art Director/Designer: **Surinder Singh**
Client: **Anti-Apartheid Movement**
Country: **South Africa**
Year: **1988**

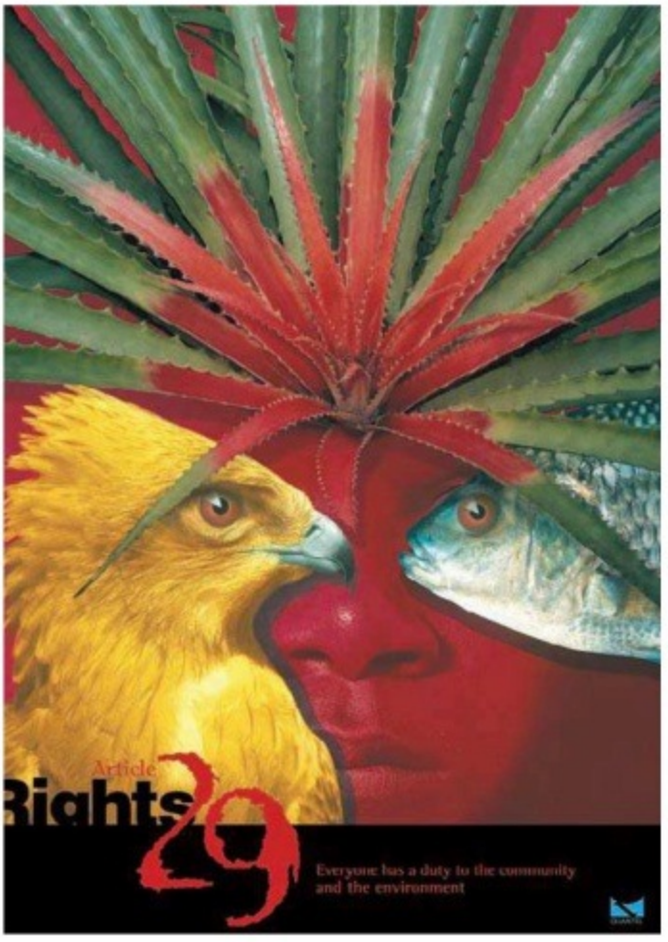
These Anti-Apartheid posters from the 1980s demanded freedom for Nelson Mandela and also wished him a "happy 70th birthday" in prison. The government ban on Nelson Mandela's physical image contributed to the absence of compelling current photographs. *(top right)*

Title: **Make-up for Beginners**
Format: **Poster**
Art Director/Designer: **Joost Veerkamp**
Client: **Stichting Culture in Another South Africa, Amsterdam**
Country: **South Africa**
Year: **1987**

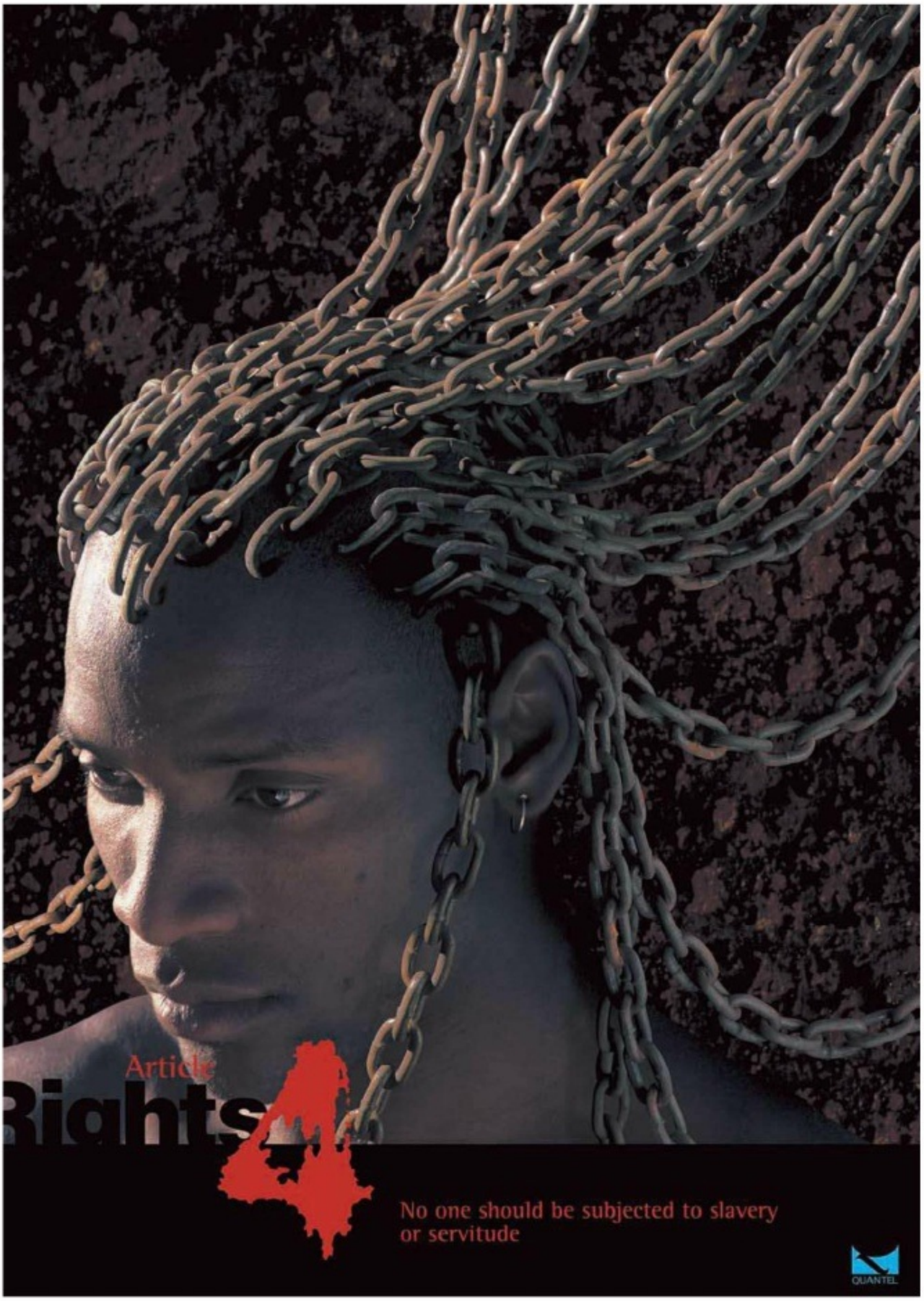
Pieter Willem Botha, the president of South Africa from 1984 to 1989, was forced to resign by his own party and was succeded by Frederik W. de Klerk who ultimately dismantled the apartheid system, holding free and fair elections. Here we see him being forcefully changed into Nelson Mandela. *(bottom)*

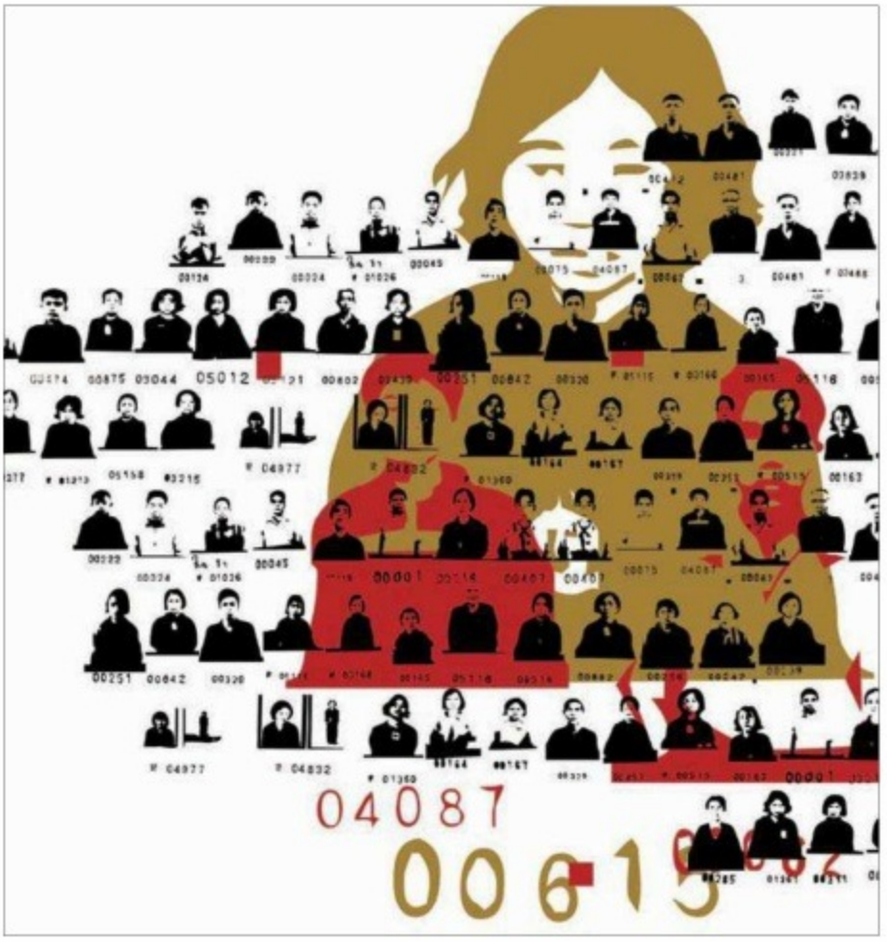


Title: **Article 4**
Article 15/Article 29
Format: **Poster**
Art Director/Designer:
Chaz Maviyane-Davies
Client: **No client**
Country: **USA**
Year: **1996**



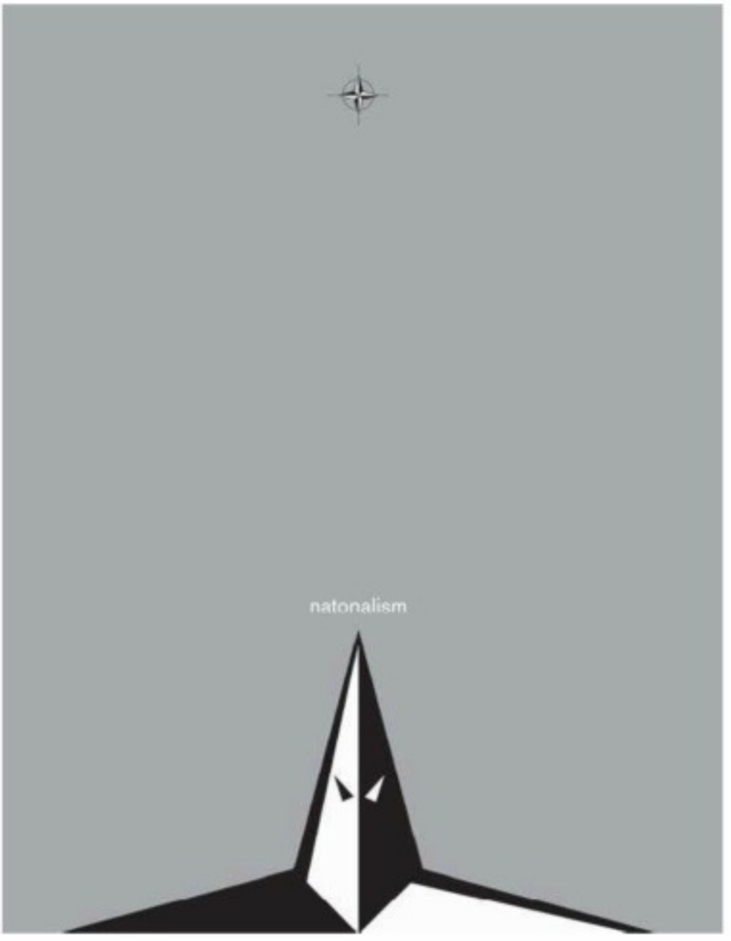
These pieces were part of a series of thirteen posters based on the United Nations Articles on Human Rights as seen from the African perspective.


Article
Rights
No one should be subjected to slavery or servitude
QUANTEL



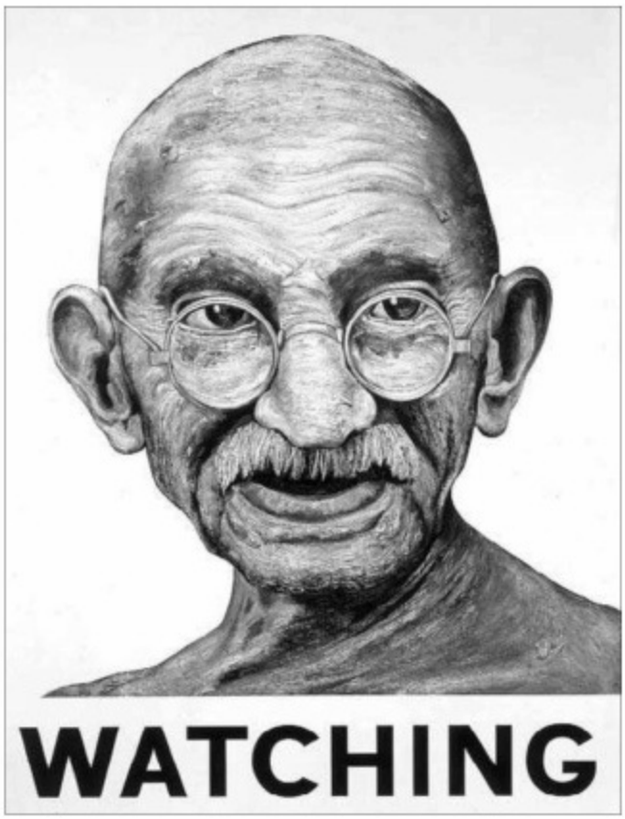
Title: Volcano Type
Format: Typeface
Art Director/Designers: Lars Harmsen, Ulrich Weiß, Boris Kahl
Client: volcano-type.de
Country: Germany
Year: 2003/2004

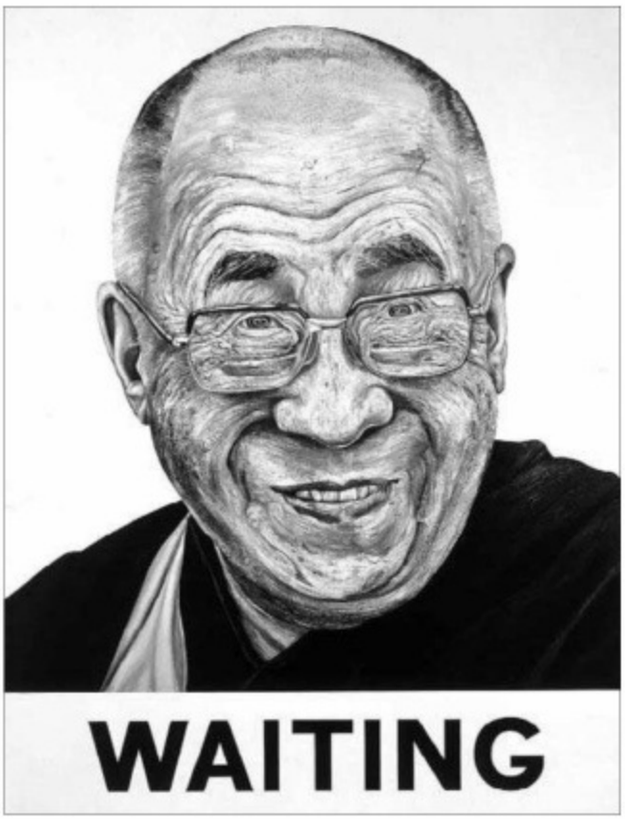
More than 5,000 images of Khmer Rouge victims from the Tuol Sleng Prison in Phnom Penh, the notorious "S-21" extermination center, make up the Yale database located on the Cambodian Genocide Project website. Photographs were taken of prisoners being processed into the facility for interrogation and execution. What shocked the designer most about those pictures was that "a lot of the victims are 'nameless,' just a face with a number. To create a 'font' with these images was like giving them an identity."



Title: natonalism
Format: Magazine ad
Art Director/Designers: Aljoša Bagola, Saša Dušan Leskovar
Client: *Mladina* magazine
Country: Slovenia
Year: 2003

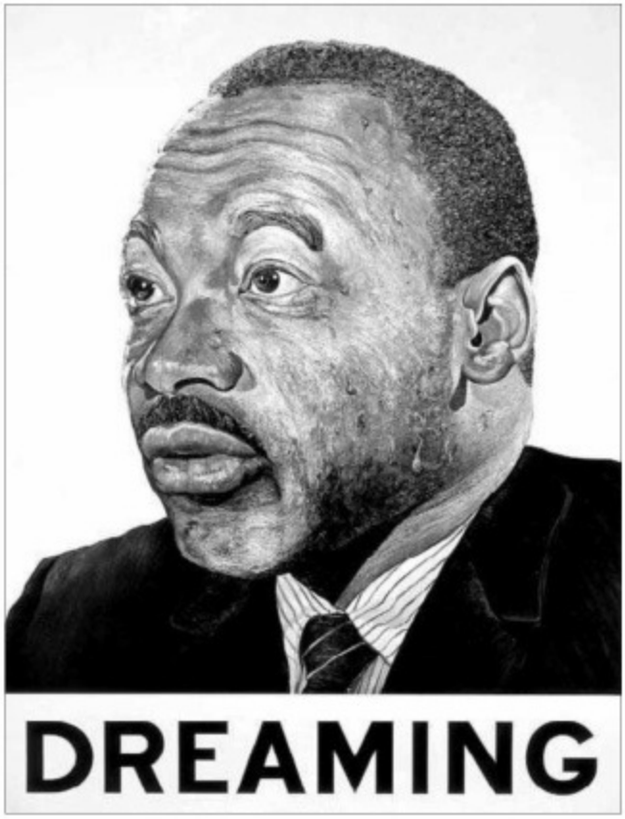
This anti-NATO ad was produced for the political magazine *Mladina* at the time when Slovenian citizens held a referendum to decide whether or not they should accept their invitation into NATO. The designers draw attention to the unilateral and agitating role of the organization by cropping NATO's own logo in such a way as to liken it to the Ku Klux Klan.

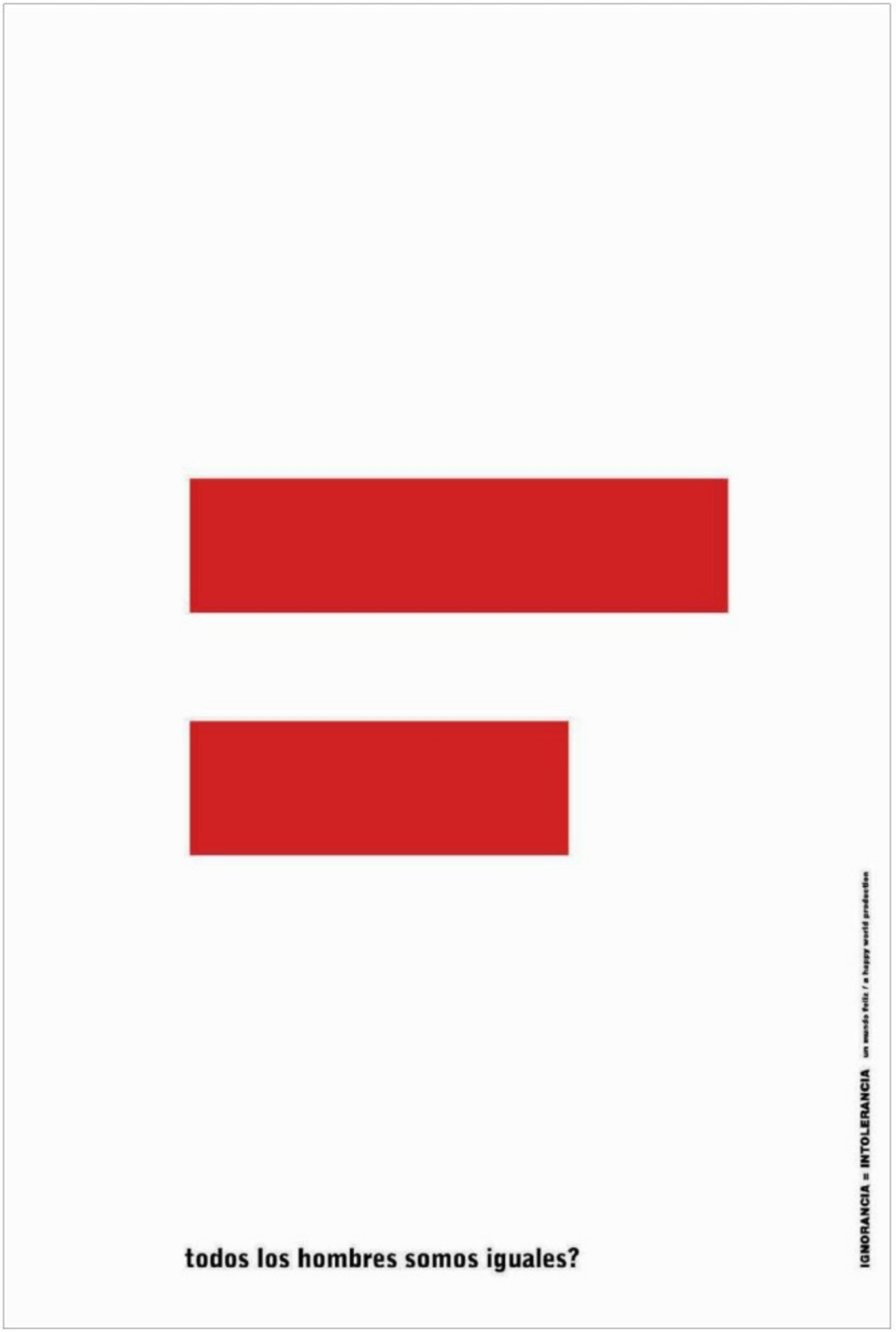




Title: **Watching, Waiting, Dreaming**
Format: **Poster series**
Art Director/Designer: **Robbie Conal**
Client: **No client**
Country: **USA**
Year: **2002**

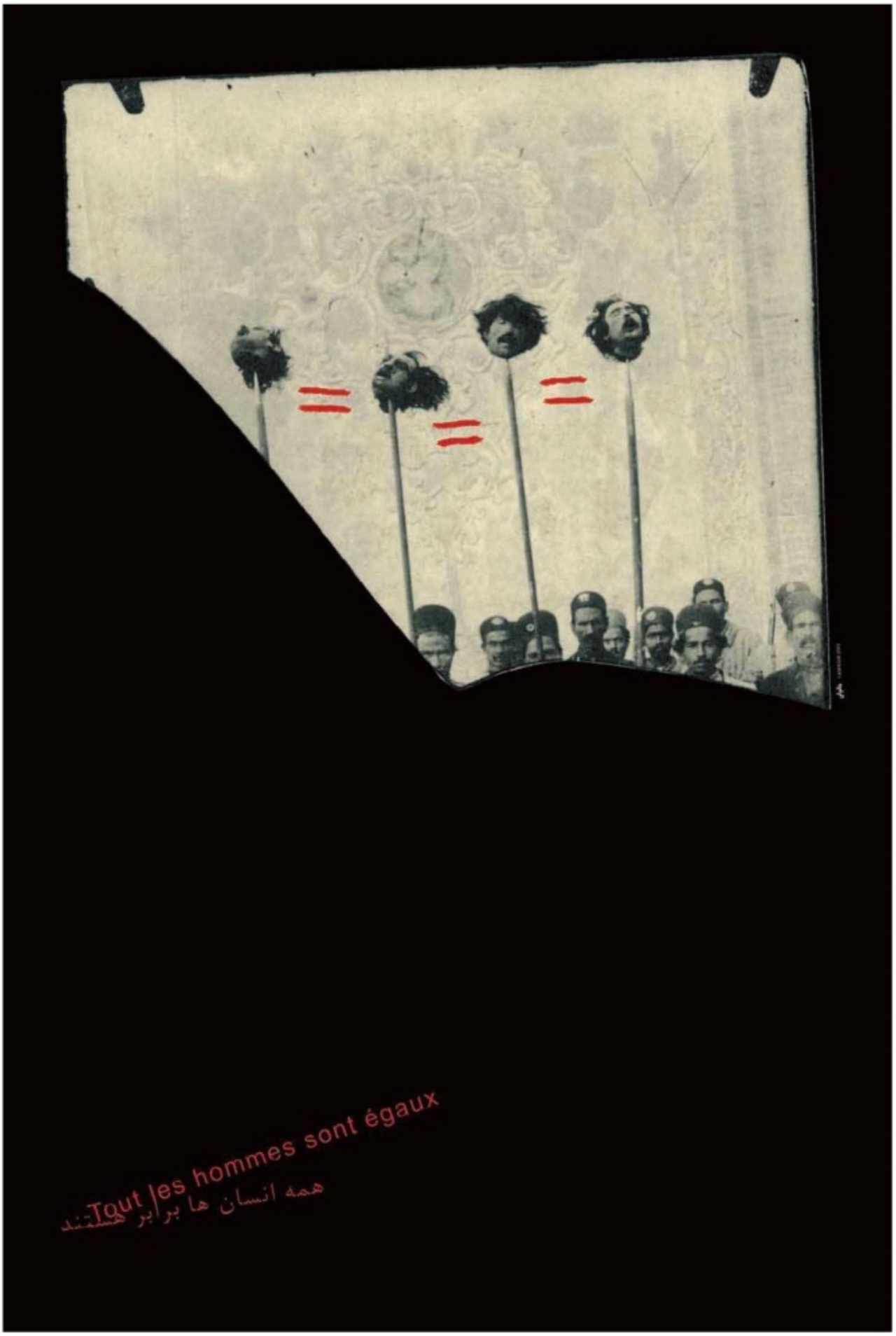
Three icons of nonviolent activism are evoked in this street-poster series suggesting that the time has come to act peacefully in the world. Created in reaction to the U.S. government's aggressive response to the tragedy of September 11, these posters depict Mahatma K. Gandhi watching for peace, the Dalai Lama waiting for the return of his country, and Martin Luther King, Jr. dreaming of equality. It also reminds us that there might be alternatives to bombing.





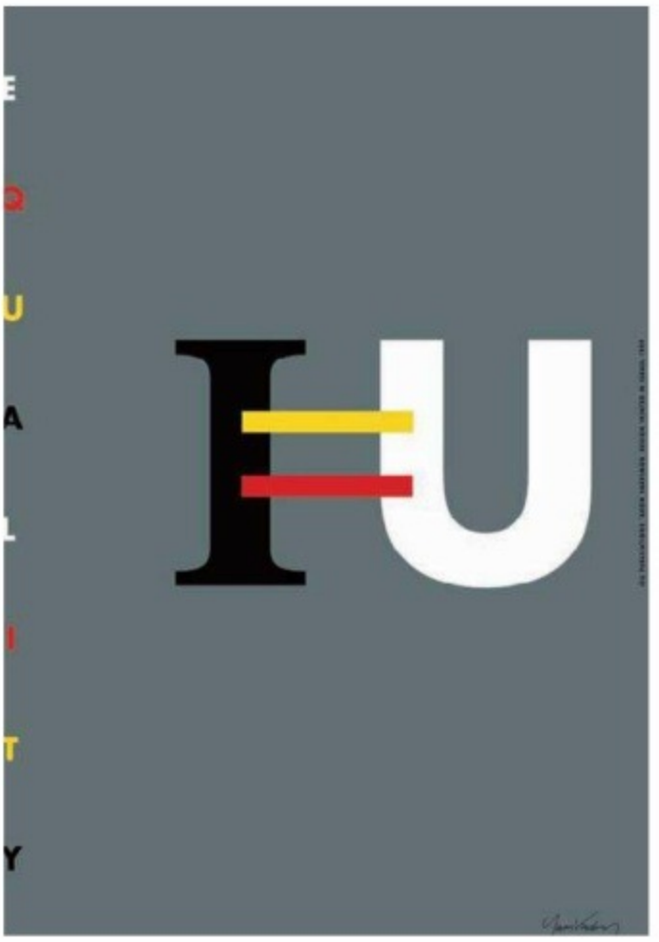
Title: **Todos Los Hombres Somos Iguales?**
Format: **Poster**
Art Director/Designers: **Sonia Freeman, Gabriel Freeman**
Client: **Un Mundo Feliz/A Happy World Production**
Country: **Spain**

Part of the Ignorance = Intolerance project and inspired by the fiftieth anniversary of the Declaration of Human Rights, in 1998, this poster attempts to redefine conventional concepts of equality.



Title: **Tout les homes sont égaux**
Format: **Poster**
Art Director/Designer: **Ebrahim Haghighi**
Client: **No client**
Country: **Iran**
Year: **2003**

Totalitarianism inevitably produces cynicism and despair. This work proclaims "all men are equal" yet begets the observation that such equality only occurs after death.



Title: I = U
Format: Poster
Art Director/Designer: Yarom Vardimon
Client: ICU Publications
Country: Israel
Year: 1999

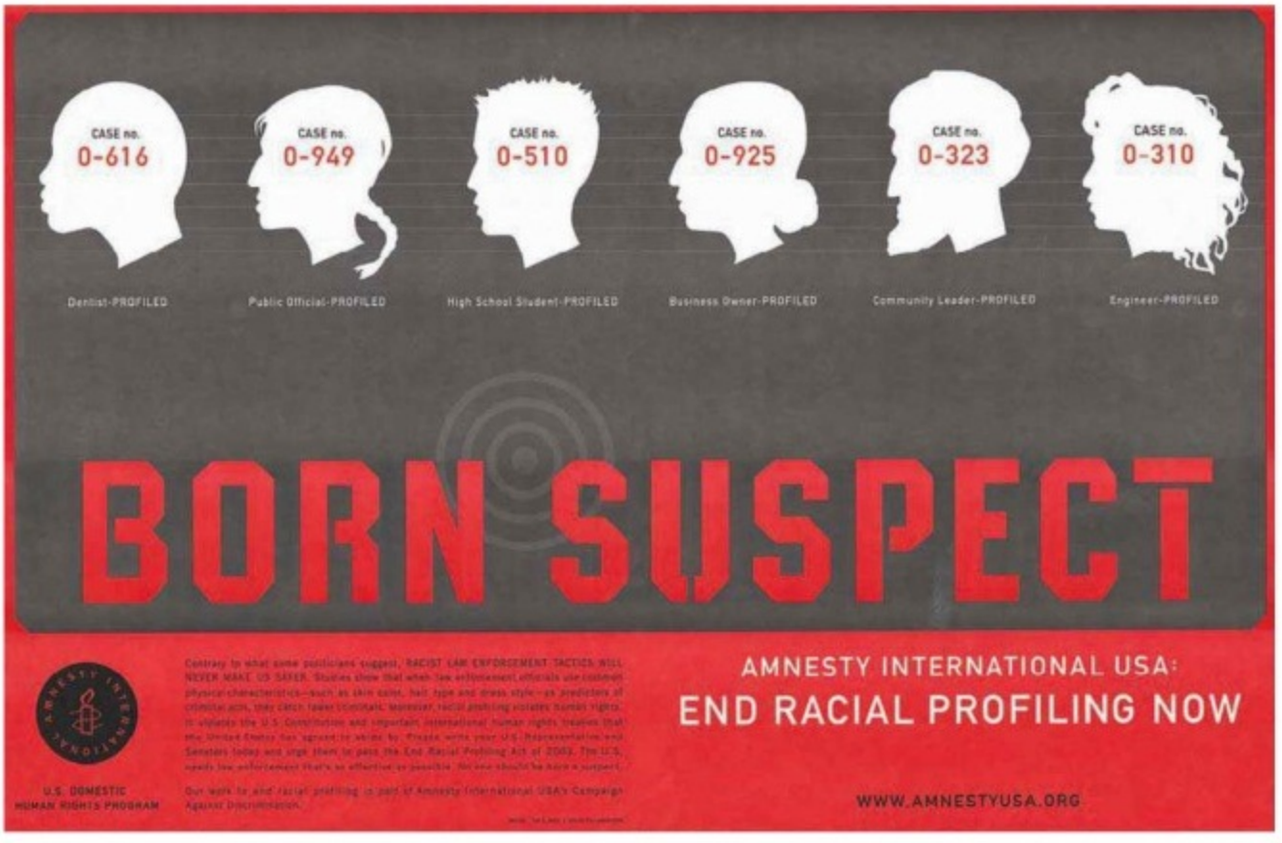
I = U, which is part of the designer's "graphic journalism" collection, calls for equality between races, men and women, and people everywhere. This "logo for equality" has been featured in exhibitions, museum shops, and international poster events.

Title: Guilty Until Proven Innocent
Format: Various
Art Director/Designer: Araba Simpson
Client: No client
Country: USA
Year: 2004

As shown here on their website, the School of Visual Arts MFA design students used a pushcart as the inspiration to "sell" ideas that included abuses of the justice system, a subversion on America's new identity control methods, and a stand that sells right-wing devotional images.

Title: **Impunity, Impossible Justice**
Format: **Poster**
Art Director/Designer: **Renato Aranda Rodríguez**
Client: **No client**
Country: **Mexico**
Year: **2004**

By depicting a shackle that cannot logically exist, this poster protests the failure of the Mexican criminal system to punish corruption.

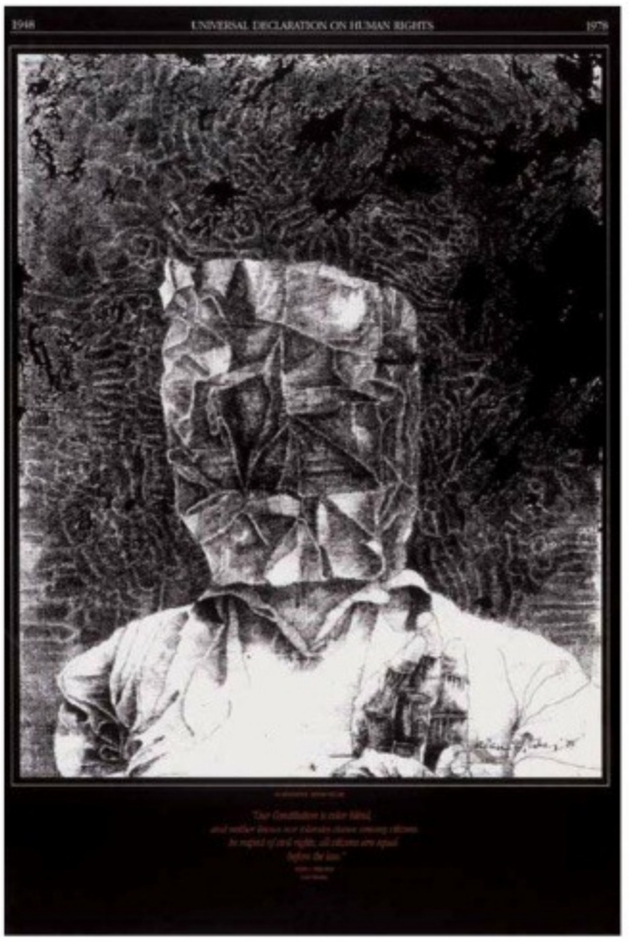


Title: **Born Suspect**
Format: **Poster**
Art Director/Designers: **Tom Sieu, John Givens**
Client: **Amnesty International**
Country: **USA**
Year: **2003**

Amnesty International USA's Campaign Against Discrimination commissioned this poster protesting racial profiling. White cutout silhouettes against a black background emphasize the absurdity and ineffectiveness of the practice.

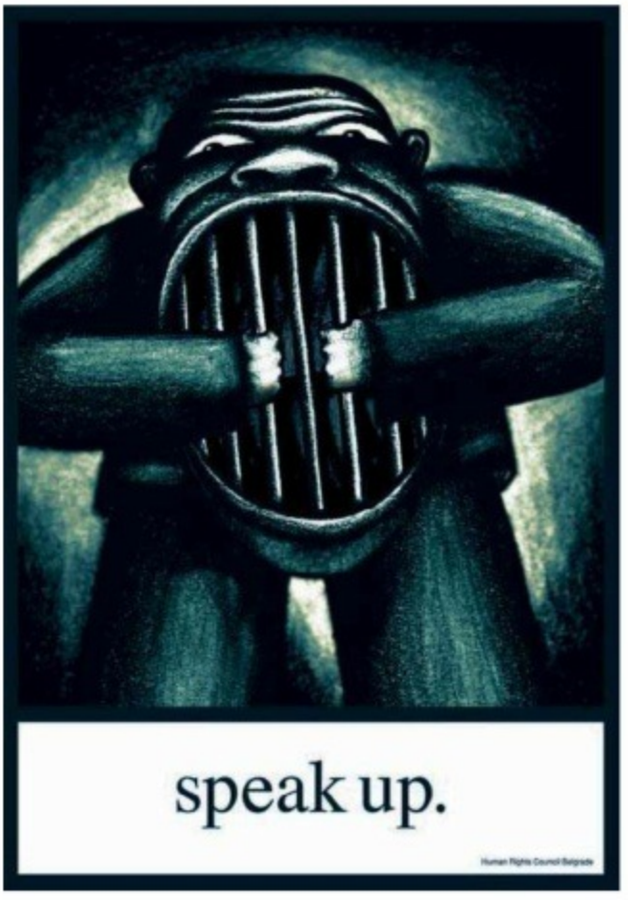
Title: **Human Rights Poster Series (Freedom of Opinion)**
Format: **Poster series**
Art Director/Designer: **Ethel Kessler**
Illustrator: **Geoffrey Moss**
Client: **United States Information Agency**
Country: **USA**
Year: **1978**

Article 19: Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive, and impart information and ideas through any media and regardless of frontiers. *(top left)*



Title: **Human Rights Poster Series (On Recognition Before the Law)**
Format: **Poster**
Art Director/Designer: **Ethel Kessler**
Illustrator: **Alan E. Cober**
Client: **United States Information Agency**
Country: **USA**
Year: **1978**

Article 6: Everyone has the right to recognition everywhere as a person before the law. *(top right)*

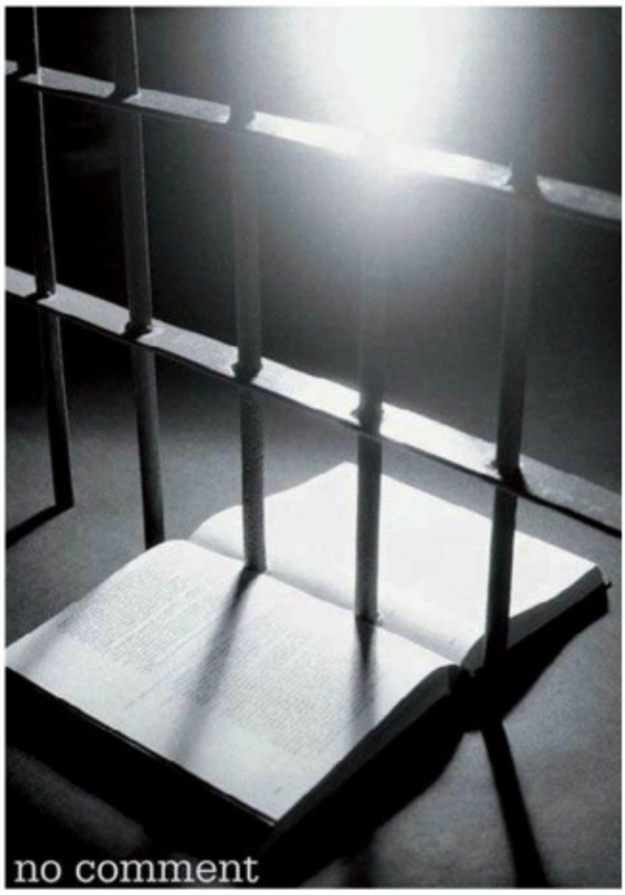


Title: **Speak Up**
Format: **Poster**
Art Director/Designer: **Slavimir Stojanović**
Client: **Human Rights Council Belgrade**
Country: **Slovenia**
Year: **1996**

This poster illustrates the struggle for the freedom of speech with this dark, hand-drawn illustration. The strong typographical treatment adds to the power of the piece. *(bottom)*

Title: **No Comment**
Format: **Poster**
Art Director/Designer: **Jan Nuckowski**
Client: **No client**
Country: **Poland**
Year: **1984**

This poster was created at a time when books and ideas were forbidden, "Truth—where there was light—was imprisoned behind iron bars," in the Iron Curtain countries. The only books and ideas that were allowed, at that time, were ones that were not considered "dangerous" by the government. *(top left)*

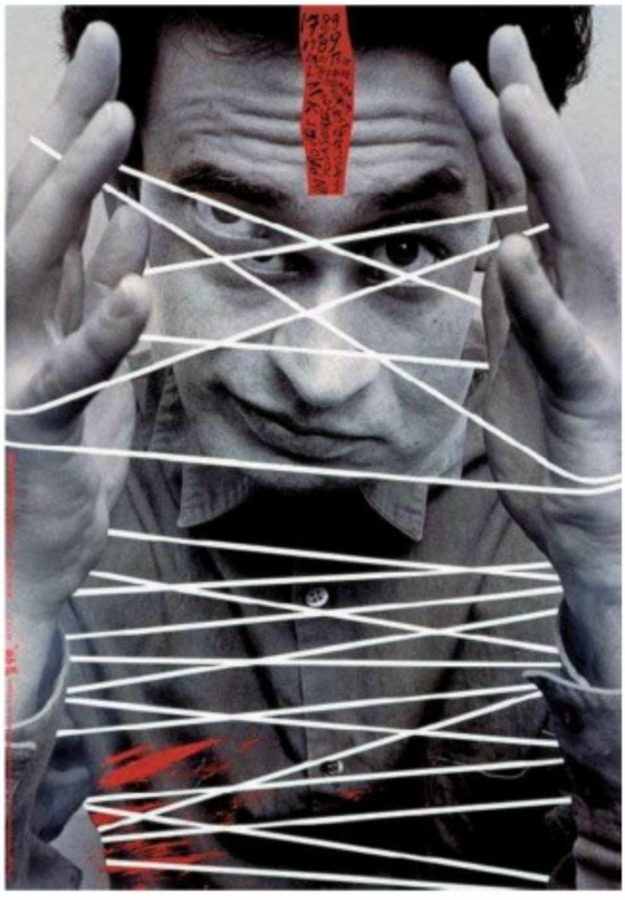


Title: **First & Last Impression**
Format: **Poster**
Art Director/Designer: **Tomato Košir**
Mentor: **Zoravko Papič**
Client: **Amnesty International**
Country: **Slovenia**
Year: **2000**

One of a series of posters for Amnesty International, this chilling combination of words and an immediate image protests against police brutality and misconduct. Unfortunately, Amnesty International rejected the series. *(top right)*

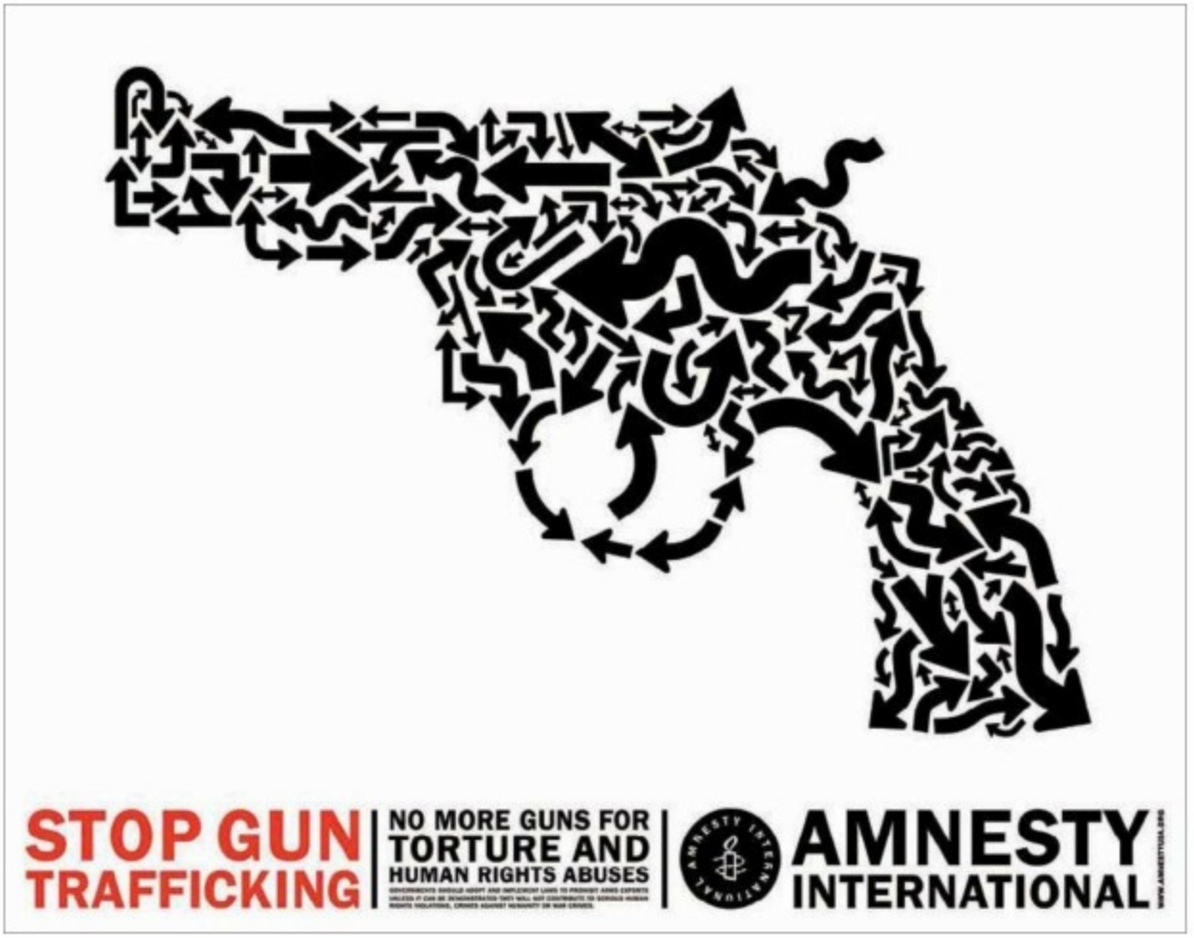
Title: **Human Rights Artis 89**
Format: **Poster**
Art Director/Designer: **Rico Lins**
Photographers: **Rico Lins, Katherine McGlynn**
Client: **Artis 89**
Country: **Brazil**
Year: **1989**

This poster was designed for an international event that invited 66 designers to participate in an exhibition and conference commemorating the 200th anniversary of the French Revolution in Paris. Artists were requested to depict or comment on the Human Rights Bill in their posters. This piece poses questions: "Is this man the manipulator in his game; or is it he who, in fact, is being manipulated"? *(bottom)*



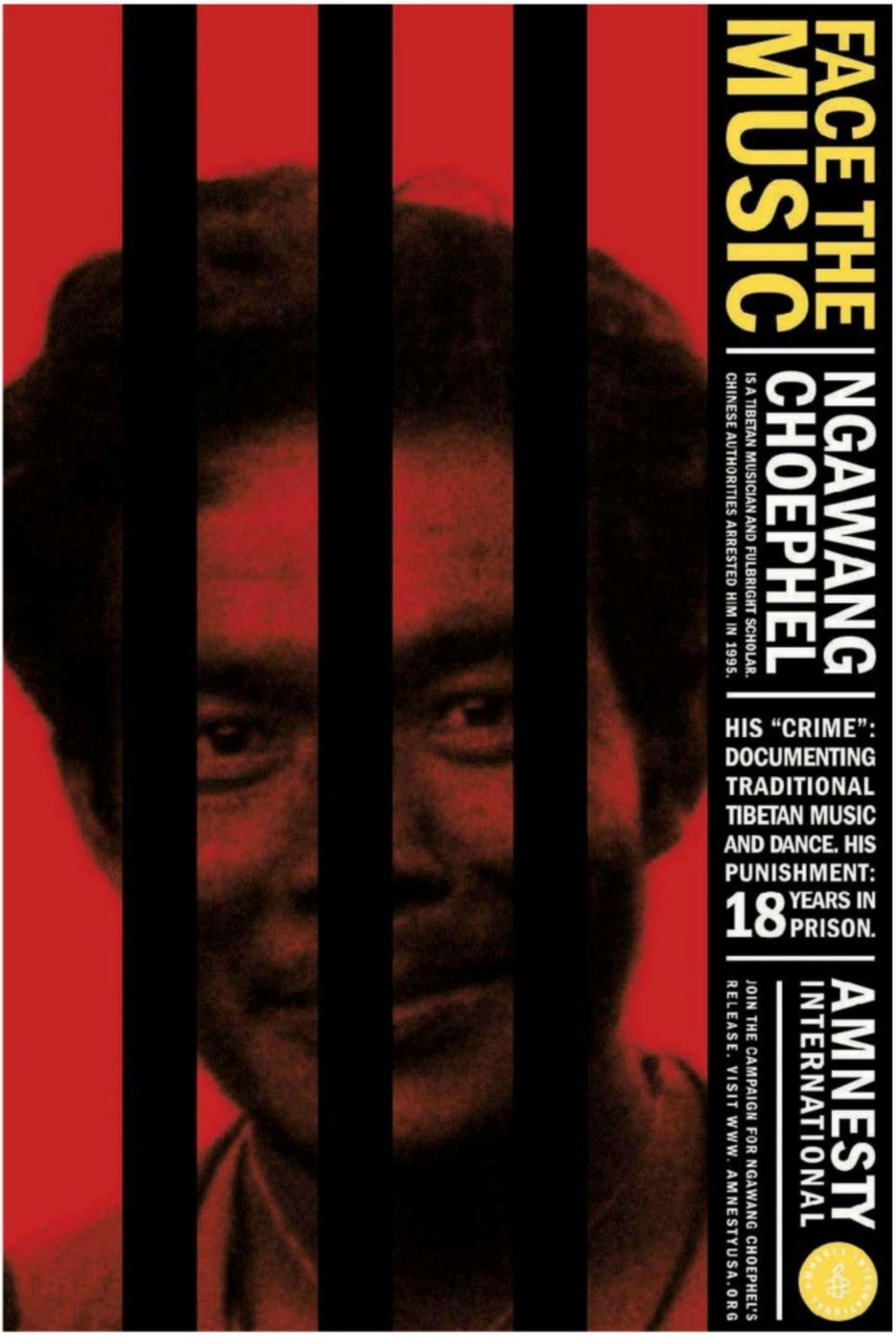
Title: **Caution: Children at War**
Format: **Poster**
Art Director/Designer: **Woody Pirtle/Pentagram**
Client: **Amnesty International**
Country: **USA**
Year: **1999**

Road signs are frequently used as a reference in protest, perhaps because the goal of the design is clear and immediate communication, and they are universally understood.



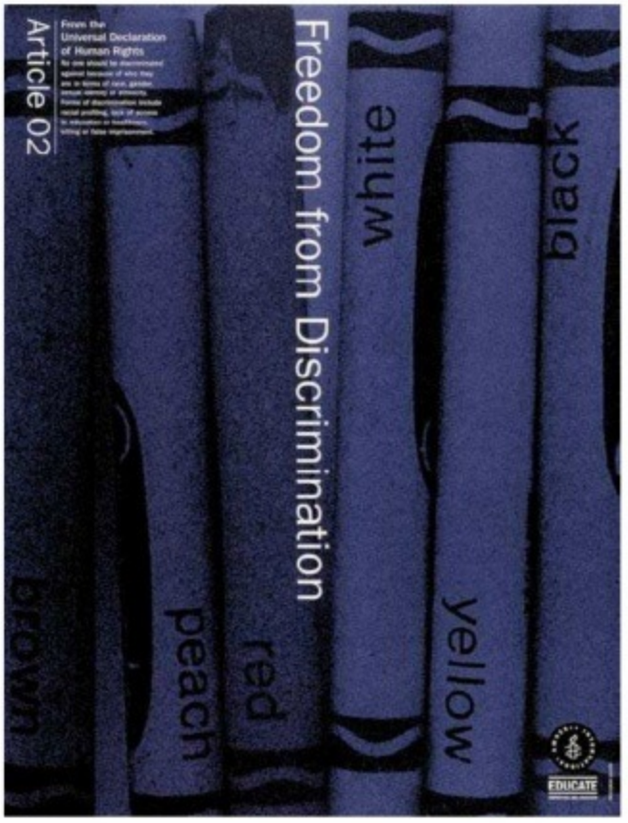
Title: **Stop Gun Trafficking**
Format: **Poster**
Art Director/Designer: **Woody Pirtle/Pentagram**
Client: **Amnesty International**
Country: **USA**
Year: **2001**

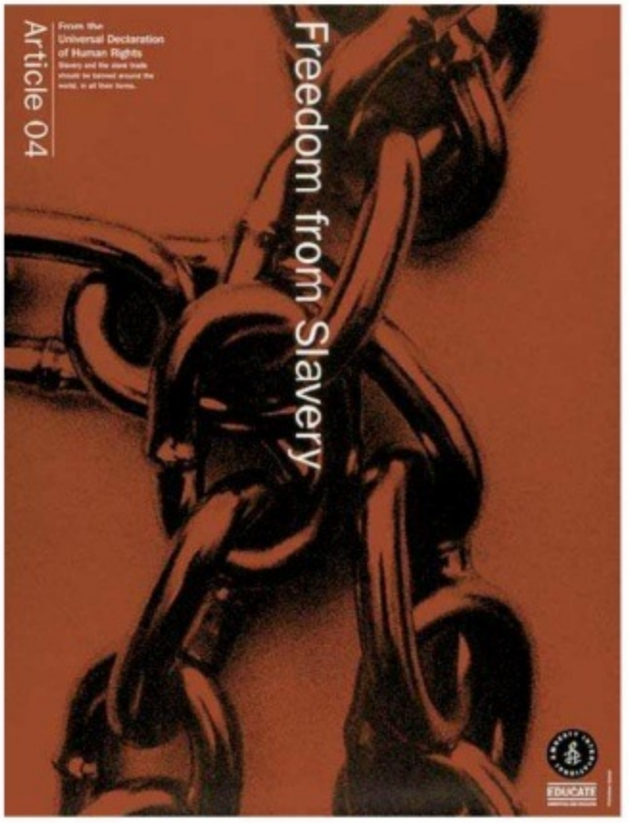
In July 2001, the United Nations held a conference on the illicit trade of small arms and light weapons. This image cleverly demonstrates the convoluted path that guns travel to get into the hands of their users.



Title: **Face the Music**
Format: **Poster**
Art Director/Designer: **Woody Pirtle/Pentagram**
Client: **Amnesty International**
Country: **USA**
Year: **2000**

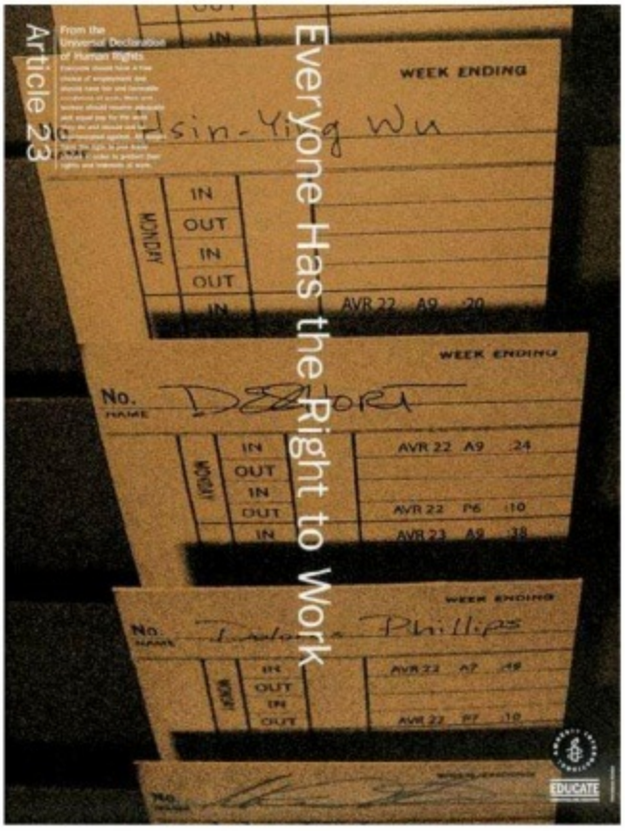
Ngawang Choephel is a Tibetan musician, scholar, and exile who was arrested by the Chinese authorities in 1995. The case was taken up by the Amnesty's "Artists for Amnesty" group and Choephel's release was obtained in January 2002 after Annie Lennox and many other international public figures participated in the campaign.



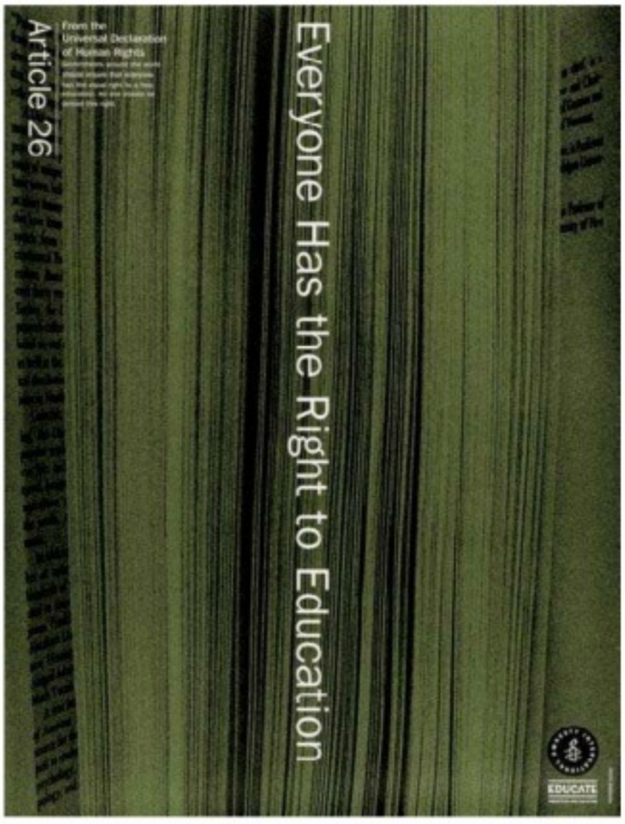


Title: **Universal Declaration of Human Rights**
Format: **Poster series**
Art Director/Designer: **Woody Pirtle/Pentagram**
Client: **Amnesty International**
Country: **USA**
Year: **2002**

Working with Amnesty International, the designer created a handsome and rational series of posters that spotlight twelve of the Universal Declaration of Human Rights (UDHR) individual articles. Adopted by the member states of the United Nations in 1948, the UDHR consists of thirty articles, which set out the human rights fundamental to the dignity and development of every human being. Amnesty International uses the declaration as the foundation of its activities. The posters were distributed to schools as part of the group's "Amnesty Educate" initiative, and a teacher's guide was created containing lesson plans for each of the twelve posters. The intent was to make the UDHR into a living and memorable document that students could relate to.


From the Universal Declaration of Human Rights
Article 23
Everyone Has the Right to Work
WEEK ENDING
Hsin-Ying Wu
WEEK ENDING
WEEK ENDING
EDUCATE

Articles
Universal Declaration of Human Rights
EDUCATE

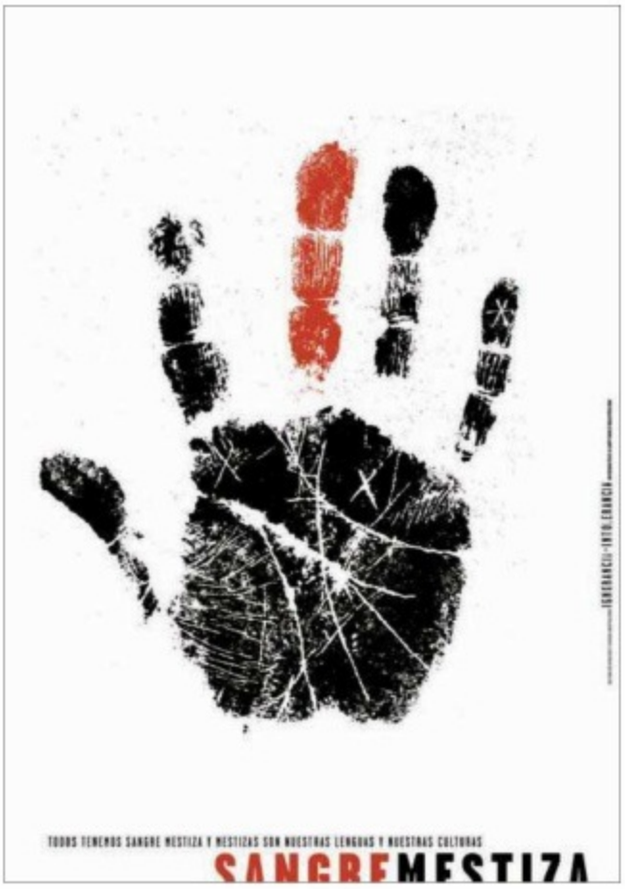

From the Universal Declaration of Human Rights
Article 26
Everyone Has the Right to Education
EDUCATE

Title: **Amnesty International**
Format: **Poster**
Art Director/Designer: **Tadanori Yokoo**
Client: **Amnesty International**
Country: **Japan**
Year: **1976**

One can clearly see the influence of Ukiyo-e prints on this image illustrating humans reaching out to political prisoners. This poster was commissioned by Amnesty International's New York office.

Title: **Poster Against Xenophoby**
Format: **Poster**
Art Director/Designers: **Sonia Freeman, Gabriel Freeman**
Client: **Istituto Europeo di Design**
Country: **Spain**
Year: **2002**

The handprint illustrates the stupidity of xenophobia in a world made up of mixed blood. The poster was created for a themed exhibition on "half-bred people" at the IED (Istituto Europeo di Design) in Madrid. *(top left)*



Title: **Poster Against Torture**
Format: **Poster**
Art Director/Designers: **Sonia Freeman, Gabriel Freeman**
Client: **Un Mundo Feliz/A Happy World Production**
Country: **Spain**
Year: **2001**

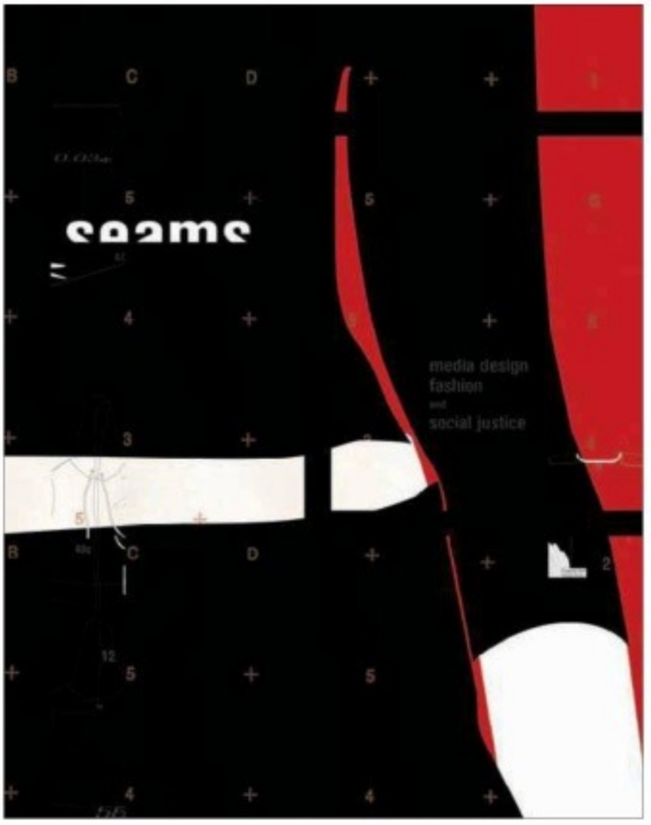
The clean, simple style of this illustration reinforces the message that torture is not confined to any particular political system; it occurs in democracies as well as dictatorships and under civilian, as well as military governments. The work was distributed free over the Internet. *(top right)*

Title: **Bolted Hands**
Format: **Poster**
Art Director/Designer: **Lanny Sommese**
Client: **Amnesty International chapter at Penn State University**
Country: **USA**
Year: **1981**

This dynamic poster for Amnesty International was designed to raise awareness about the torture that humans continually inflict upon one another and to remind viewers of Amnesty's mission. The visceral drip drawing style of the praying hands was used to contrast the mechanically drawn bolt and heighten the emotional impact of the image. The bolt and hands were then scaled and juxtaposed to appear as a cross "to make the image more emblematic." *(bottom)*

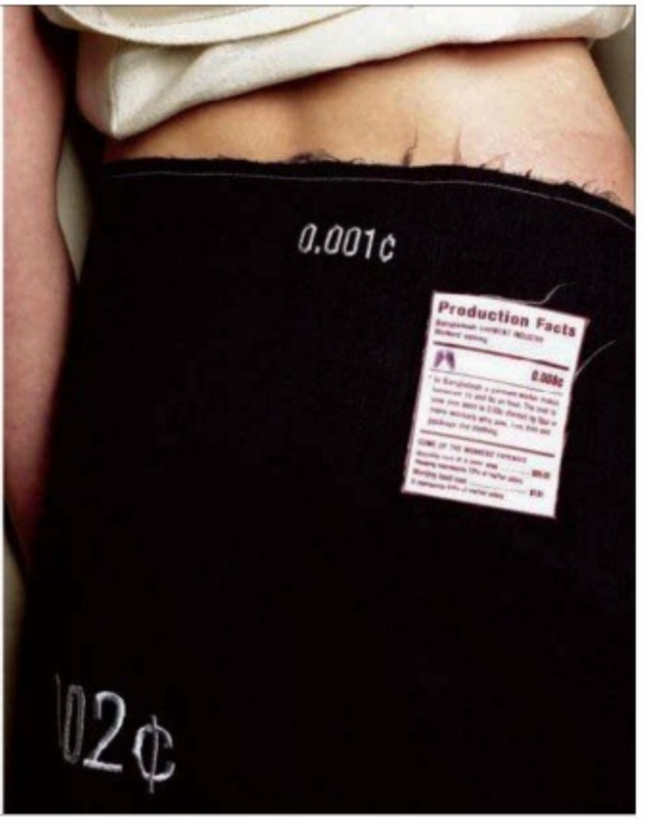
Title: **Human Trafficking Is Modern-Day Slavery**
Format: **Poster**
Art Director/Designers: **Alex Briseno, Hernan Ibanez**
Client: **Florida Freedom Partnership**
Country: **USA**
Year: **2004**

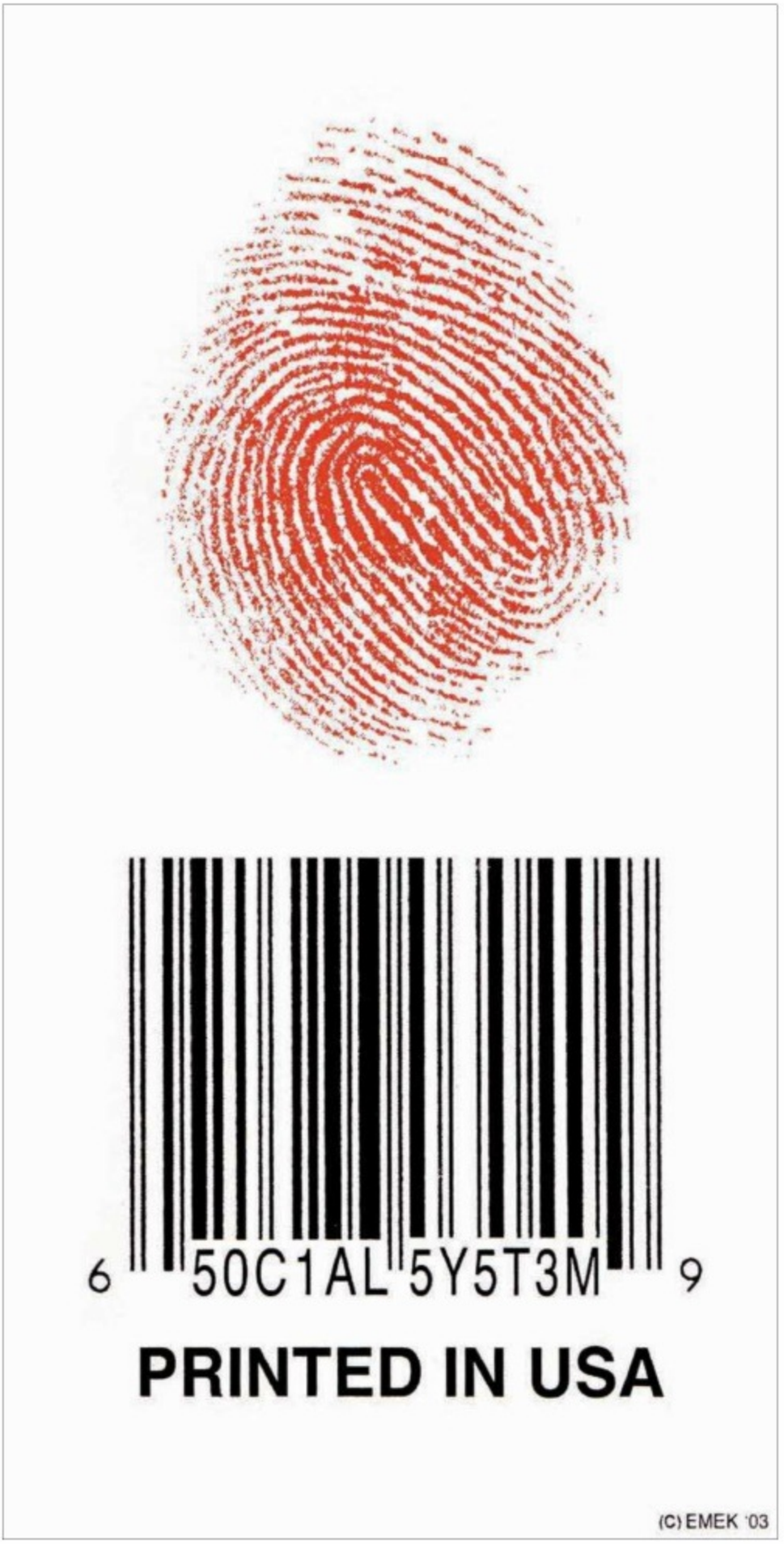
Florida Freedom Partnership is a federally funded, non-profit organization offering comprehensive services to victims of human trafficking or modern day slavery. This poster is part of an outreach campaign designed to educate the public on the problem of human trafficking and to urge victims to seek protection and support from the organization.



Title: **Seams: Media Design, Fashion, and Social Justice**
Format: **Garment**
Art Director/Designer: **Adriana Parcero**
Client: **No client**
Country: **USA**
Year: **2003**

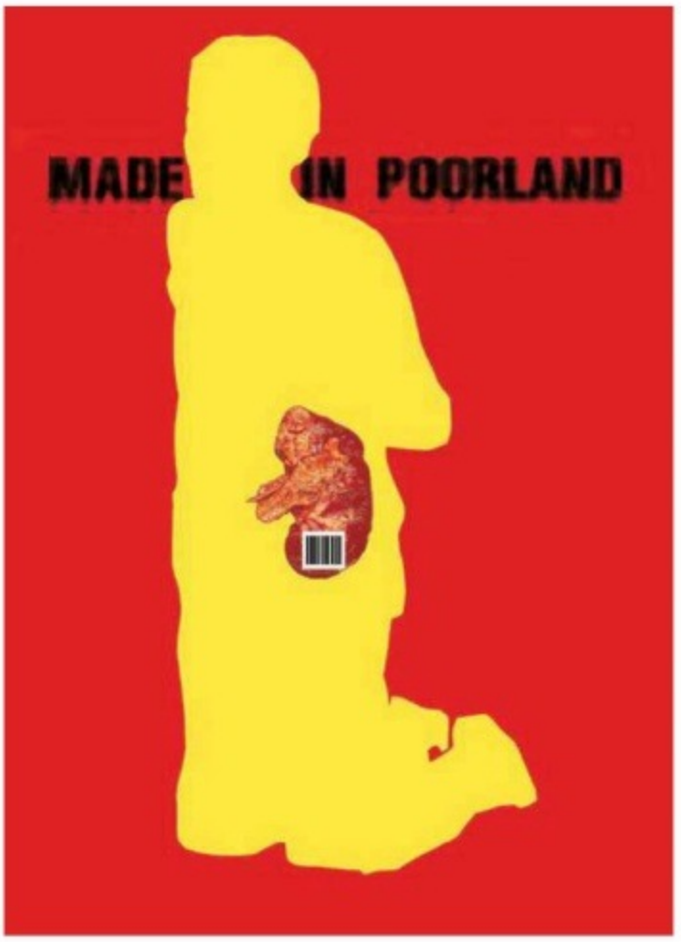
In its aim to raise awareness about the often harsh realities of the garment industry, Seams uses clothing as a vehicle to comment on sweatshops, making visible and wearable the information little known to consumers. In addition, their high-end fashion catalog has been turned into a political manifesto, and the designer has created a website (seams.la) so the work and message can reach a wider audience.





Title: **Printed In USA**
Format: **Poster**
Art Director/Designer: **Emek**
Client: **Public Campaign**
Country: **USA**
Year: **2003**

Fingerprints in America have become equivalent to barcodes, making people easier to monitor. For exactly that reason, U.S. customs is now fingerprinting every foreign visitor who enters the country.

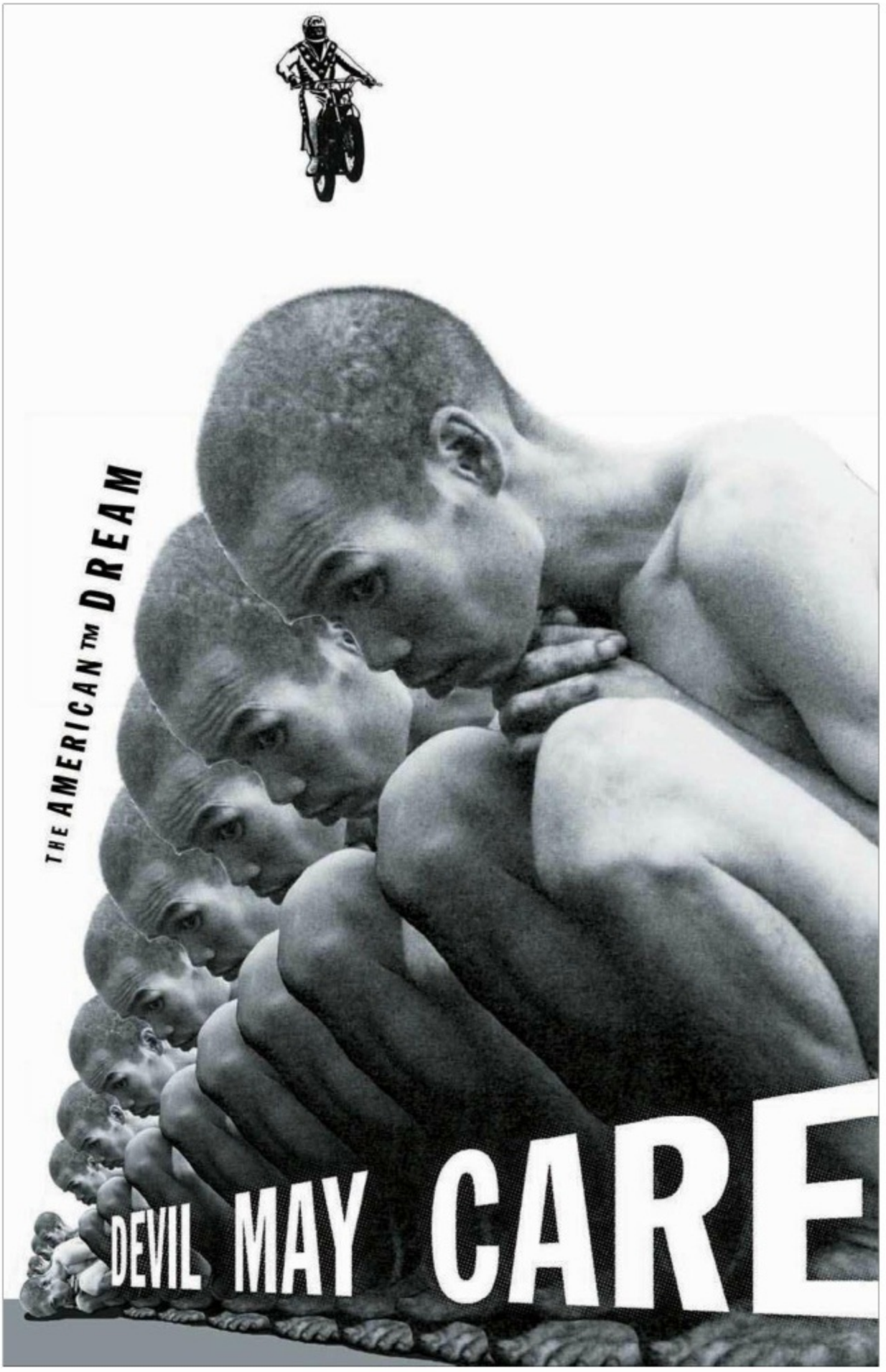


Title: Made In Poorland
Format: Poster
Art Director/Designer: Jarek Bujny
Client: No client
Country: Poland
Year: 2003

The UPC tag on the kidney tells us the poor and powerless exist as "parts." The international market for organs has stripped them of their rights, needs, and culture as human beings.

Title: Emigrazione
Format: Poster
Art Director/Designer: Mauro Bubbico
Client: Associaz Emigranti Svizzera
Country: Italy
Year: 2000

This poster commemorates the 50th anniversary of a 1949 peasant rebellion in southern Italy that resulted in significant Italian immigration to Switzerland. The work comments on the fact that many political rights and the opportunity to become full Swiss citizens are still denied to immigrants.

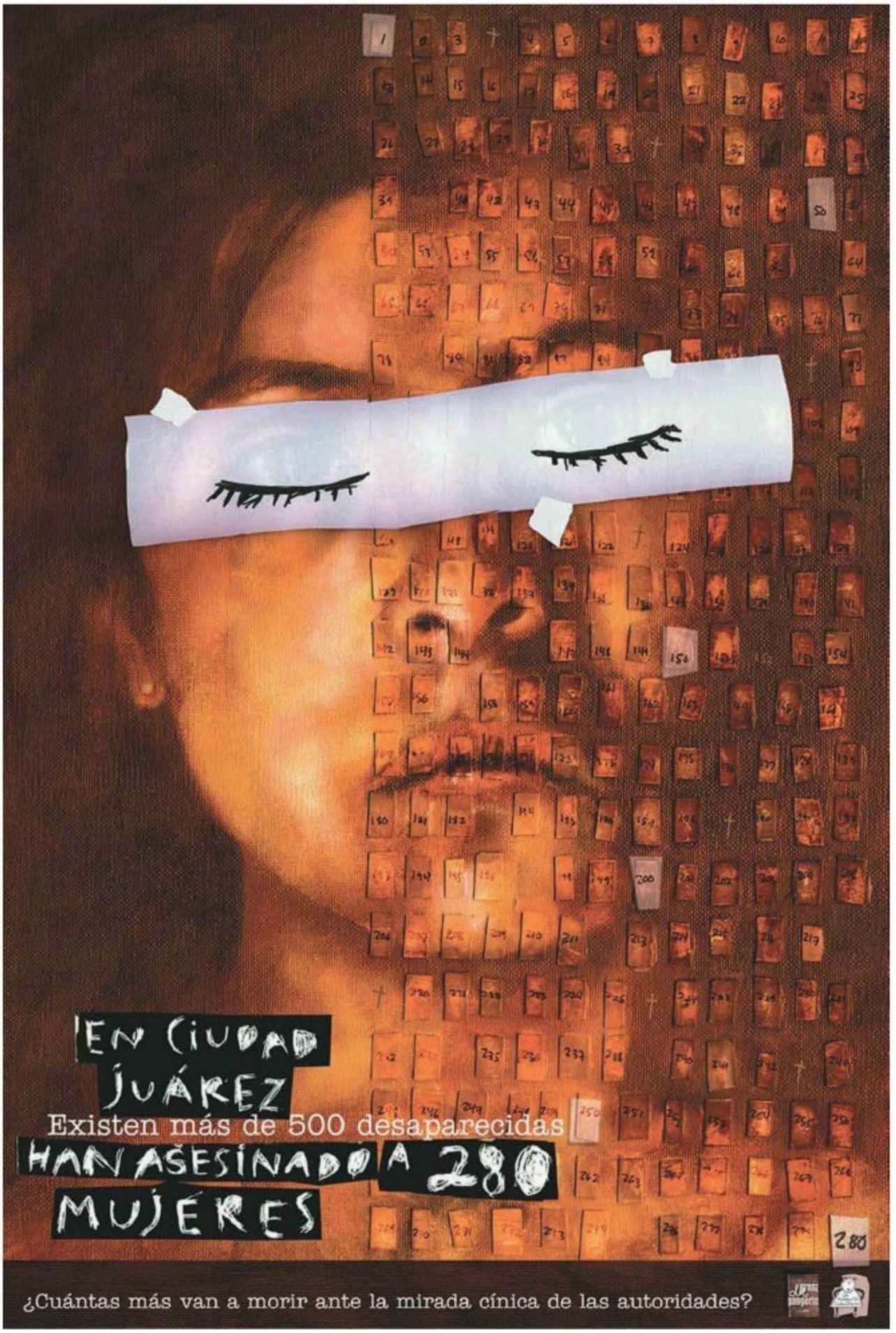


Title: **Devil May Care**
Format: **Poster**
Art Director/Designer: **Jeff Louviere**
Client: **The American™ Dream**
Country: **USA**
Year: **2002**

The consequences of the laissez-faire spirit of New Orleans is revealed by an image of legendary stunt man, Evil Knievel moto-vaulting over a long line of degraded and exploited dark skinned men. The designer created this poster in response to the lack of social commentary in New Orleans, and posted them around the city in the middle of the night.

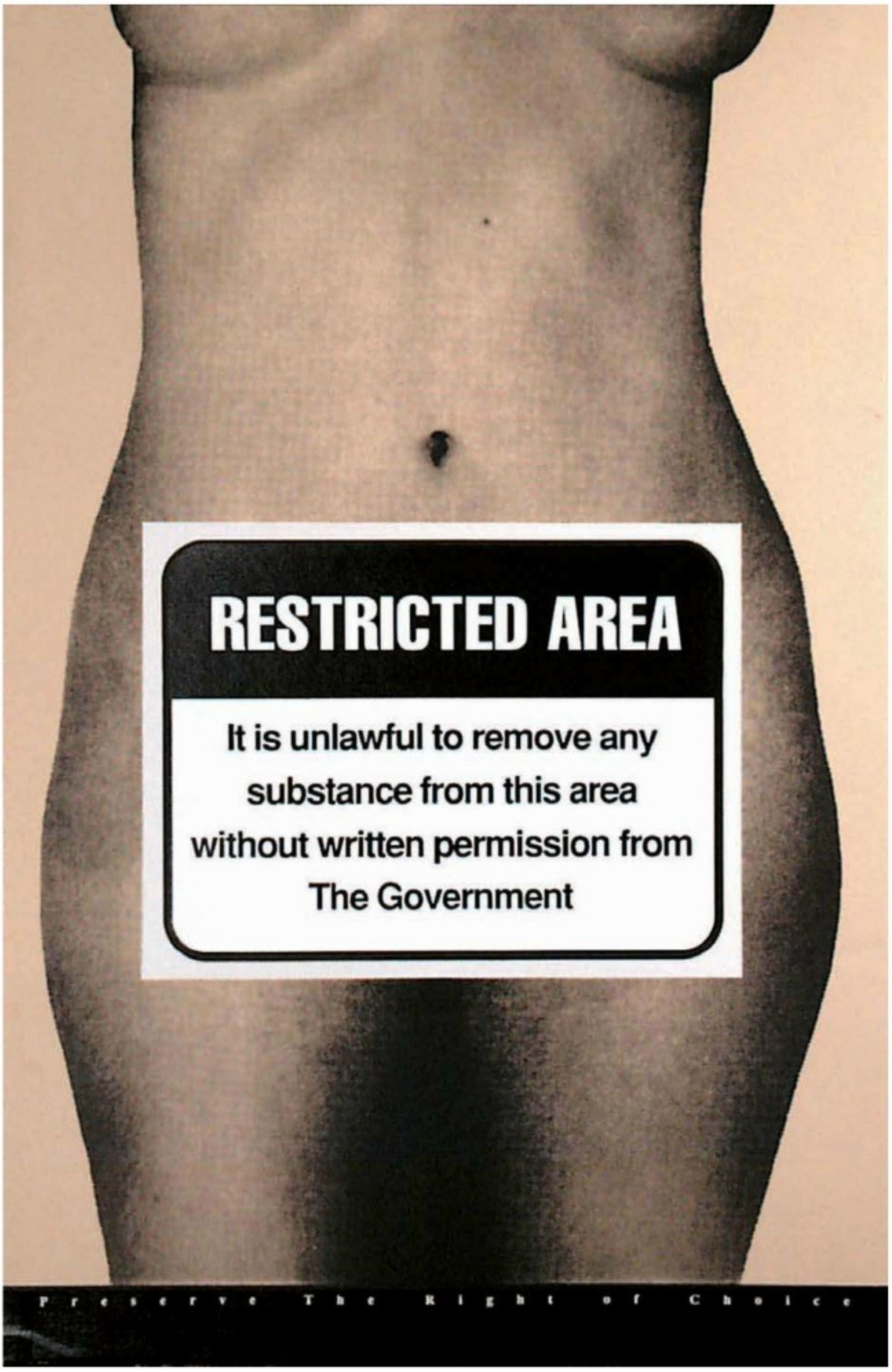
Title: **Migranti Diritti e Pace**
Format: **Poster**
Art Director/Designer: **Mauro Bubbico**
Client: **Social Forum Matera**
Country: **Italy**
Year: **Unknown**

The dark-skinned model holds a target to make clear the xenophobic racist consequences on immigrants on this poster protesting a new discriminatory Italian immigration law.



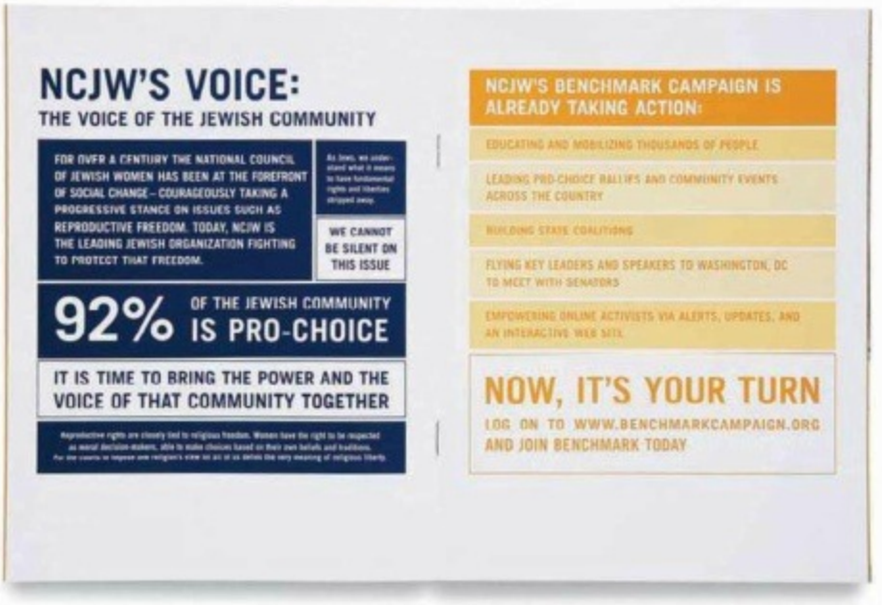
Title: **More Than 280 Women Have Been Murdered**
Format: **Poster**
Art Director/Designer: **Margarita Sada**
Client: **Die Gresgangerin**
Country: **Mexico**
Year: **2002**

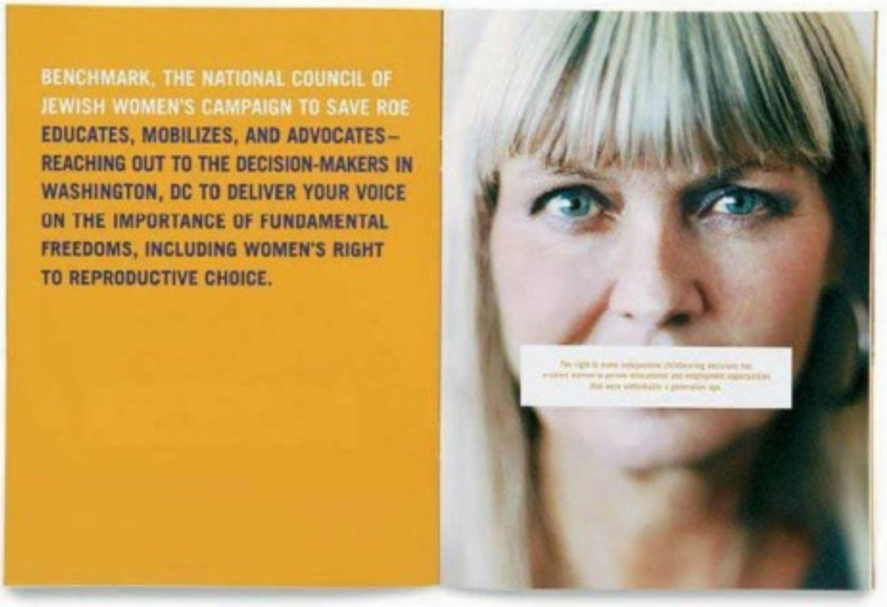
The designer notes "For more than ten years, hundreds of women in the Mexican town of Juarez have been kidnapped, raped, murdered, and grotesquely maimed. After years of official apathy and police incompetence toward solving and ending these brutal murders, the families of the missing women started actions to demand justice. I made this poster to support their stuggle." The text reads "More than 280 women have been murdered in Juárez City and another 500 more are missing. How many more are going to die under the cynical stare of authorities?"



Title: **Preserve the Right of Choice**
Format: **Poster**
Art Director/Designer: **Trudy Cole-Zielanski**
Client: **No client**
Country: **USA**
Year: **1993**

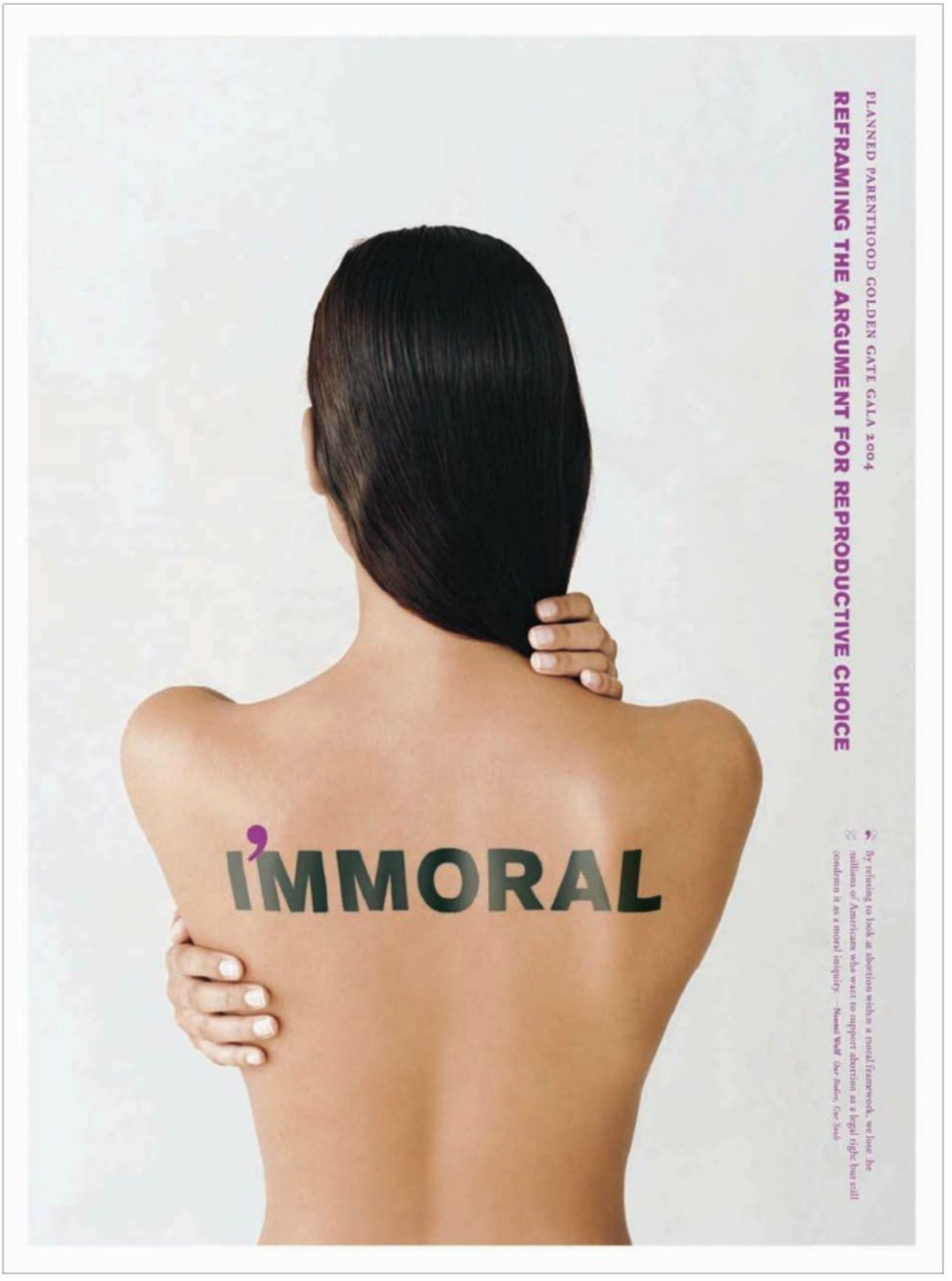
"This poster was designed to promote the understanding that a woman's body is her own, and she has the ultimate right to say what she does with it."





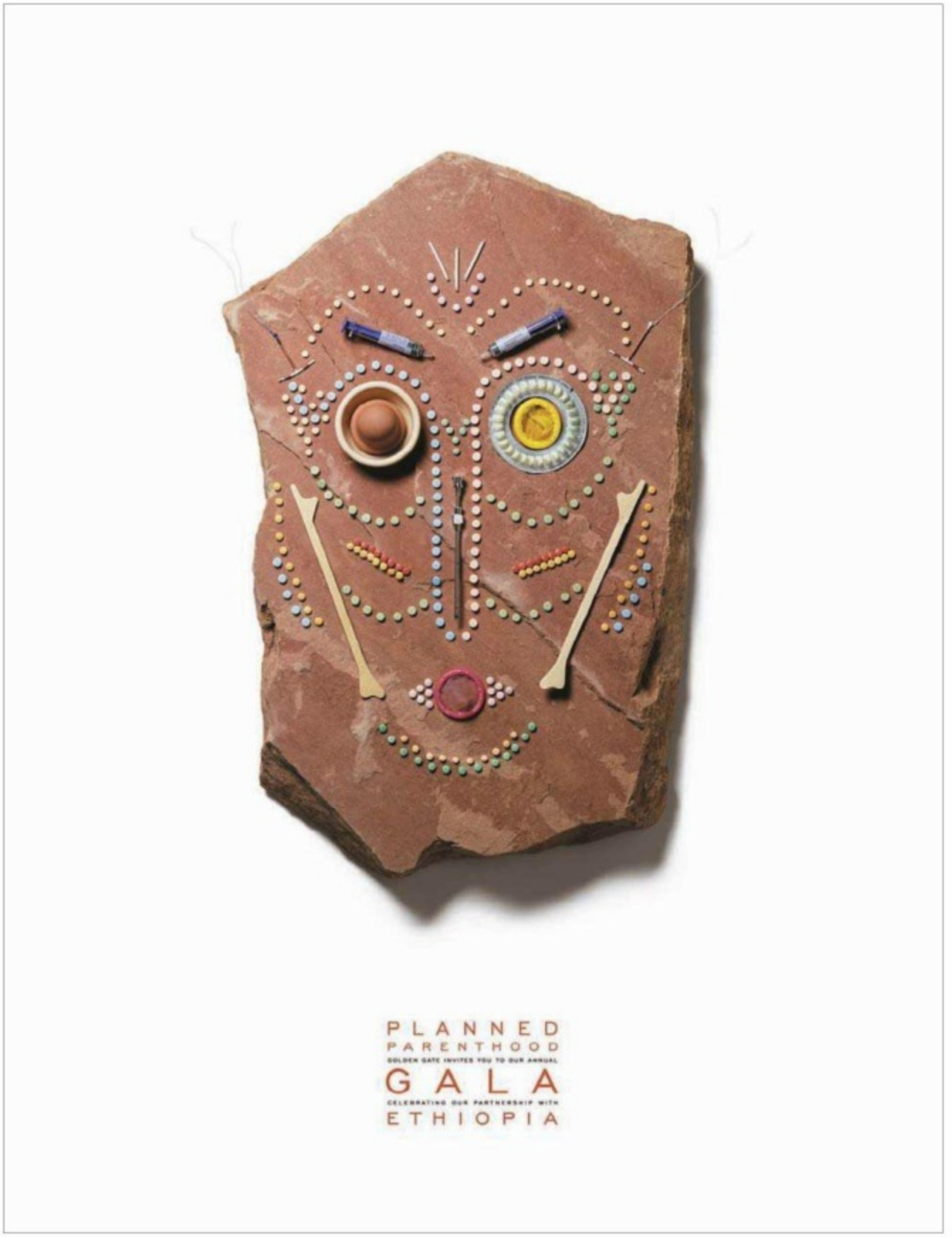
Title: **It's About Time**
Format: **Brochure**
Art Director/Designers: **David Schimmel, Susan Brzozowski**
Client: **National Council of Jewish Women**
Country: **USA**
Year: **2004**

Serving as both a wake up call and a call to action, this booklet informs readers of the threats facing Roe vs. Wade and urges them to protect their right to safe, legal abortion by contacting their senators.



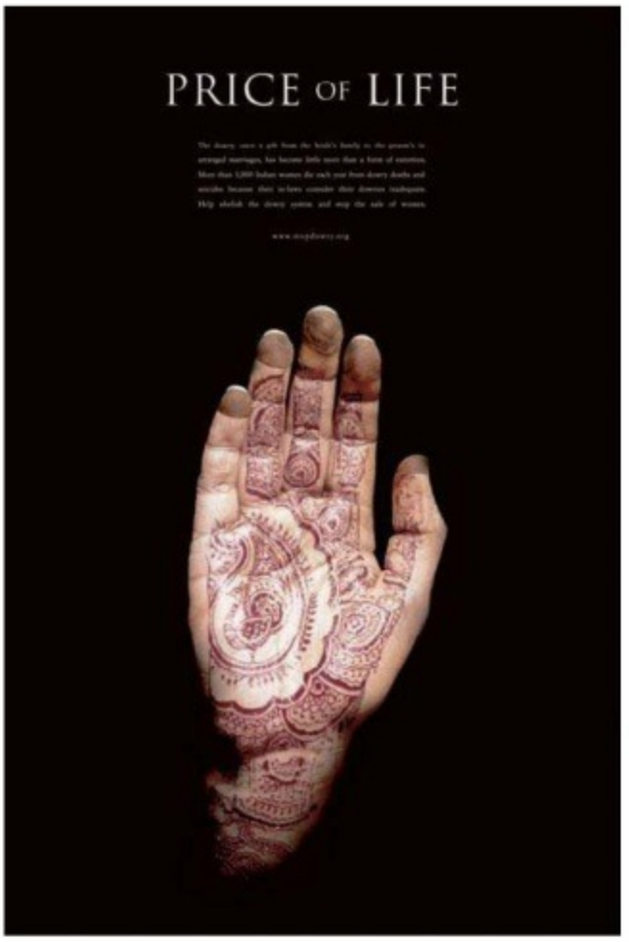
Title: I'mmoral
Format: Poster
Art Director/Designers: AddisGroup–John Creson, Monica Schlaug
Client: Planned Parenthood
Country: USA
Year: 2004

For this poster announcing the "Reframing the Argument for Reproductive Choice" gala, an apostrophe was added to change the meaning of the tattooed word immoral to "I'm moral." The image also evokes *The Scarlet Letter* and the pain felt by a stigmatized woman.



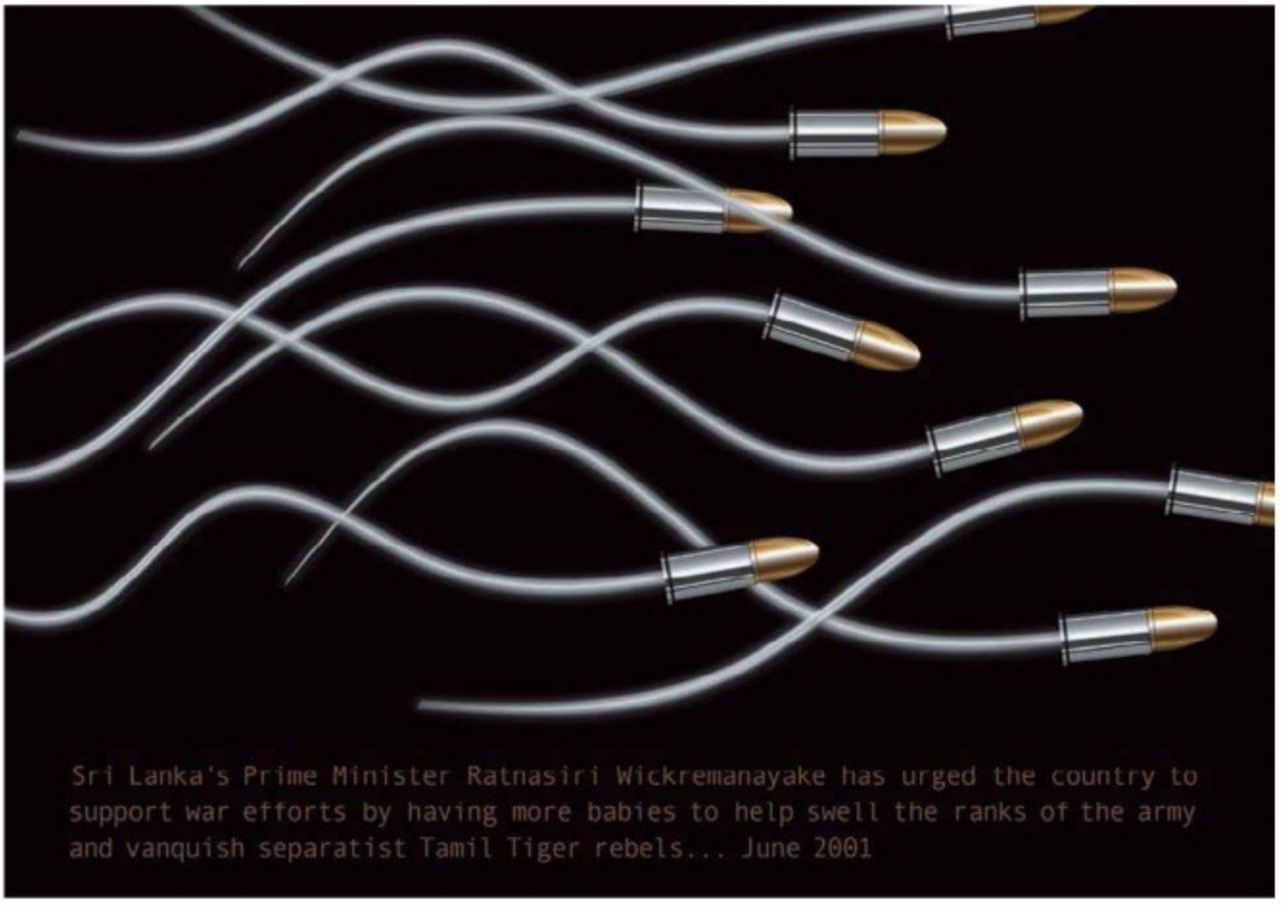
Title: **Ethiopia**
Planned Parenthood
Format: **Poster**
Art Director/Designers: **Nancy Hoefig, Monica Schlang**
Client: **Planned Parenthood**
Country: **USA**
Year: **2001**

An alliance between Planned Parenthood and its Ethiopian counterpart neatly refers to the goal of successful birth control access by cleverly using various types of contraception to construct an African-inspired mask for a gala invitation.



Title: **Price of Life**
Format: **Poster**
Art Director/Designer: **Wishmini Perera**
Client: **No client**
Country: **USA**
Year: **2003**

In this poster, done for a class assignment, traditional bridal decorations are used to oppose the dowry system practiced in South Asia. The hand is held up as if to say "Stop!"



Title: **Sri Lanka**
Format: **Postcard**
Art Director/Designer: **Chaz Maviyane-Davies**
Client: **No client**
Country: **USA**
Year: **2002**

This is a commentary on former Sri Lankan Prime Minister Ratnasiri Wickremanayake's speech in which he urged the country to support war efforts by having more babies to swell the ranks of the army and vanquish separatist Tamil Tiger rebels.

Title: **Crucified Woman**
Format: **Illustration**
Illustrator: **Eric Drooker**
Client: ***The Village Voice***
Country: **USA**
Year: **1991**

This image of a woman, prosecuted through the centuries by the hands of governments and religious leaders, has become a popular icon and tattoo design among feminists internationally. *(top left)*

Title: **Freedom for Women Political Prisoners**
Format: **Poster**
Art Director/Designer: **Margarita Sada**
Client: **No client**
Country: **Mexico**
Year: **1999**

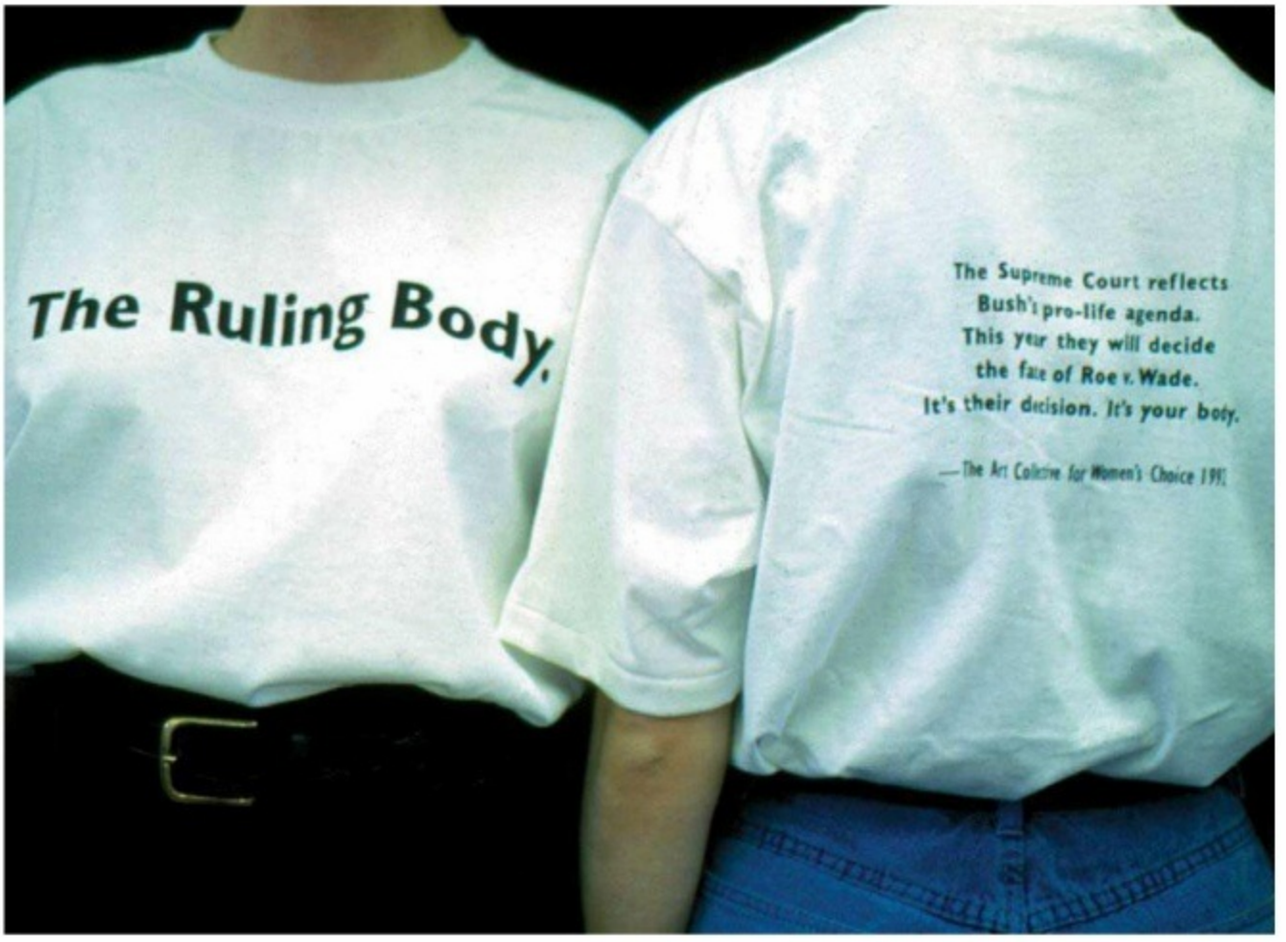
In 1999, the students of the National University in Mexico City went on strike to demand the democratization of political institutions. The strike lasted ten months, ending when the police broke in and imprisoned hundreds of students, many of whom were girls. The text reads: "Freedom for Women Political Prisoners. March 8th International Day of Women. Lots of Girls. We are bad and we can be worse." *(top right)*

Title: **Republicans Against Choice**
Format: **Illustration**
Illustrator: **Frances Jetter**
Client: **Davidson Galleries**
Country: **USA**
Year: **1992**

The similarity between the appearance of an elephant (Republican symbol) head and a woman's reproductive organs was used to comment on the republican party's position on abortion. Originally commissioned and then refused by the *New York Times* op-ed pages, it was eventually published by *The Village Voice* and then printed on T-shirts. *(bottom)*

Title: **Sex and the Supreme Court**
Format: **Poster**
Art Director/Designer: **Joanne Hom**
Client: **Planned Parenthood**
Country: **USA**
Year: **2003**

This ominous reference to coat-hanger abortions is used as an effective graphic warning on an invitation to a Planned Parenthood fundraiser.



Title: **Class Action**
Format: **T-shirts**
Art Director/Designers: **Rodney Abbot, Debra Drovillo, Lisa Mangano, Alexandra Min, Louise Scovell, Lisa Shoglow**
Client: **No client**
Country: **USA**
Year: **1992**

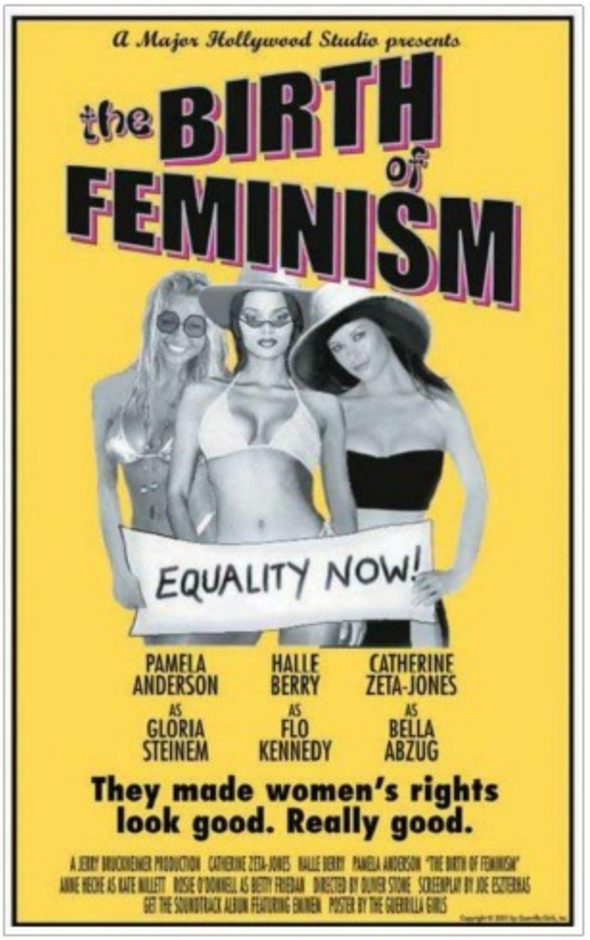
A small collective of graduate students at Yale joined forces to raise awareness of the issue of protecting a woman's right to choose. This T-shirt illustrates the conflict between those who believe that abortion is an individual decision as protected by the Roe v. Wade decision and those who feel it is something that should be decided by government.

Title: **Class Action**
Format: **Billboard**
Art Director/Designers: **Rodney Abbot, Debra Drovillo, Lisa Mangano, Alexandra Min, Louise Scovell, Lisa Shoglow**
Client: **No client**
Country: **USA**
Year: **1992**

This pro-choice message was produced as a billboard situated prominently on the highly trafficked route I-95 in Connecticut.

Title: **The Anatomically Correct Oscar**
Format: **Billboard**
Art Director/Designer: **Guerilla Girls, Inc.**
Client: **No client**
Country: **USA**
Year: **2001**

"The anatomically correct Oscar: He's white & male, just like the guys who win!" This billboard, sponsored by the Guerilla Girls, was displayed a few blocks away from the Academy Awards ceremony to point out the sexism and racism that's rampant in the film industry.

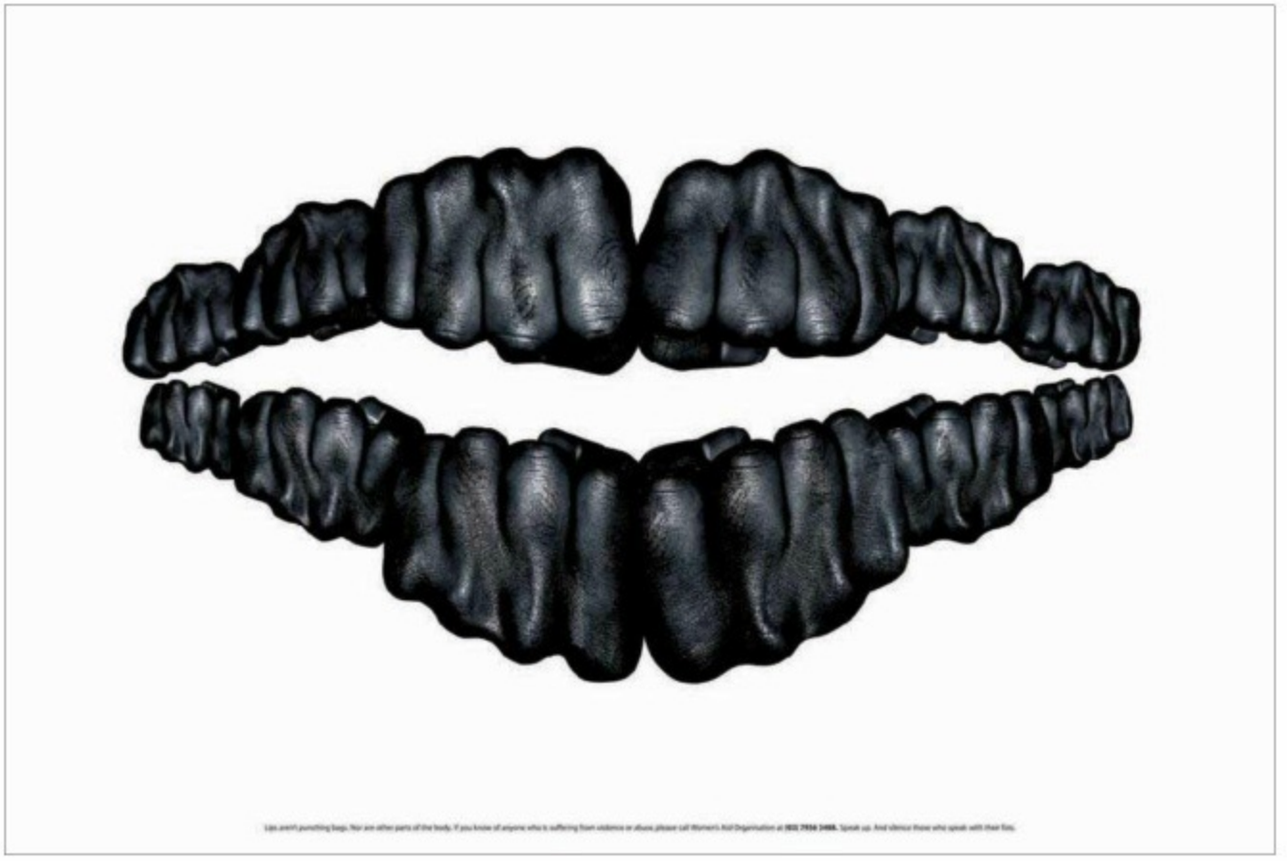


Title: **The Birth of Feminism**
Format: **Poster**
Art Director/Designer: **Guerrilla Girls, Inc.**
Client: **No client**
Country: **USA**
Year: **2001**

This parody of a major Hollywood studio poster features well-known actresses portraying three of the most important U.S. feminist activists of recent times in their signature looks. Pink sunglasses and a cowboy hat were Kennedy's trademarks, Abzug favored dramatic headwear, and Steinem is known for her large glasses.

Title: **Do Women Have to Be Naked to Get into the Met. Museum?**
Format: **Poster**
Art Director/Designer: **Guerilla Girls, Inc.**
Client: **No client**
Country: **USA**
Year: **1989**

Since 1985, the Guerrilla Girls, a bunch of anonymous females who take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks, have produced more than one hundred posters, stickers, books, printed projects, and actions that expose sexism and racism in politics, the art world, film, and the culture at large. This poster protests the lack of female artists in the Metropolitan Museum of Art and questions "Do women have to be naked to get into the Met Museum?"

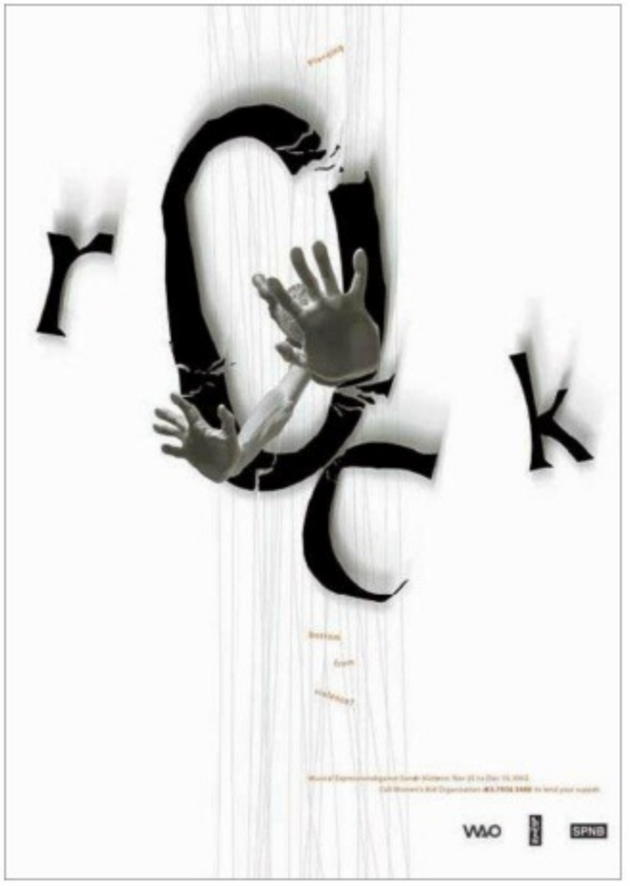


Title: **Shattered, Fists & Figures**
Format: **Unknown**
Art Director/Designer: **Theresa Tsang**
Client: **Woman's Aid Organization (WAO)**
Country: **Malaysia**
Year: **Unknown**

Upon first glance these three illustrations for a woman's aid organization fighting domestic abuse appear as beautiful female lips. Upon closer inspection they reveal fists, men beating women, and broken glass, lending them an element of surprise and impact.

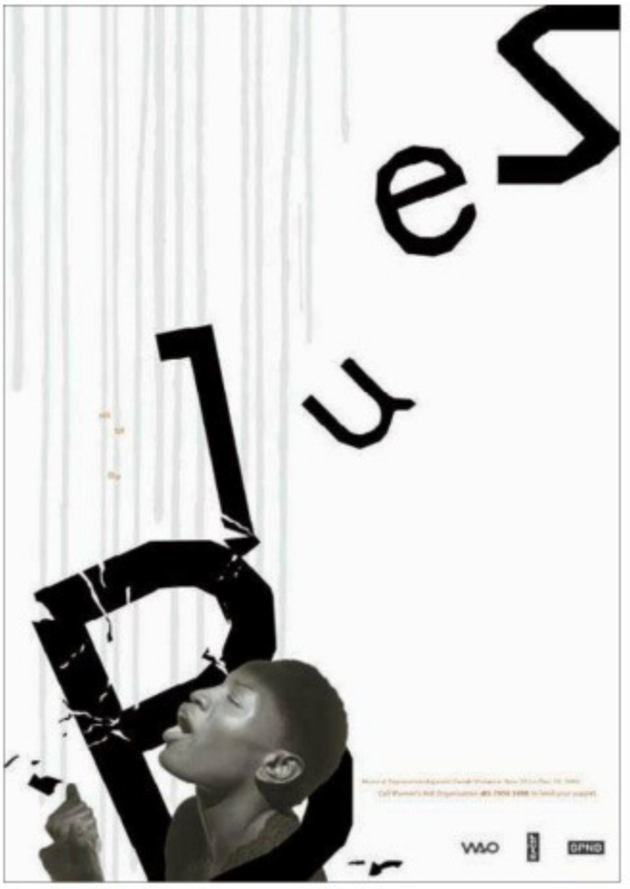
Title: **Women Against Rape (WAR)**
Format: **Logo**
Art Director/Designer: **Carole Goodson**
Client: **Women Against Rape (WAR)**
Country: **USA**
Year: **1972**

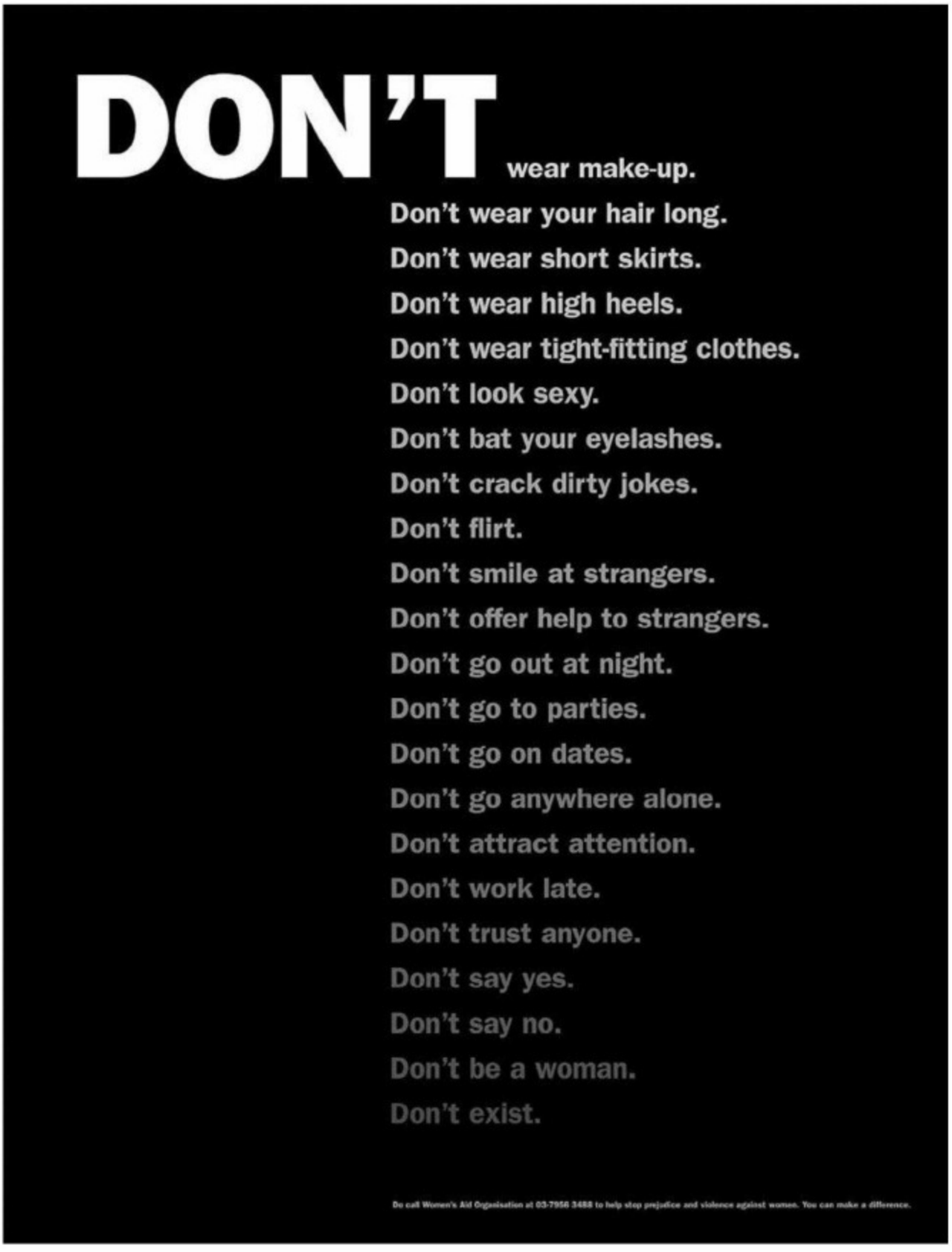
This clever acronym for a grassroots women's group, which mobilized in response to an increase in violence against women, is immediate and powerful.



Title: **Musical Expressions**
Format: **Poster series**
Art Director/Designers: **Tan Kien Eng, Theresa Tsang Teng**
Client: **Women's Aid Organization (WAO)**
Country: **Malaysia**
Year: **Unknown**

A series of posters promoting a benefit concert whose proceeds went to Women's Aid Organization to help fight gender violence.





Title: **Don't**
Format: **Poster**
Art Director/Designer: **Tan Kien Eng**
Client: **Women's Aid Organization (WAO)**
Country: **Malaysia**
Year: **Unknown**

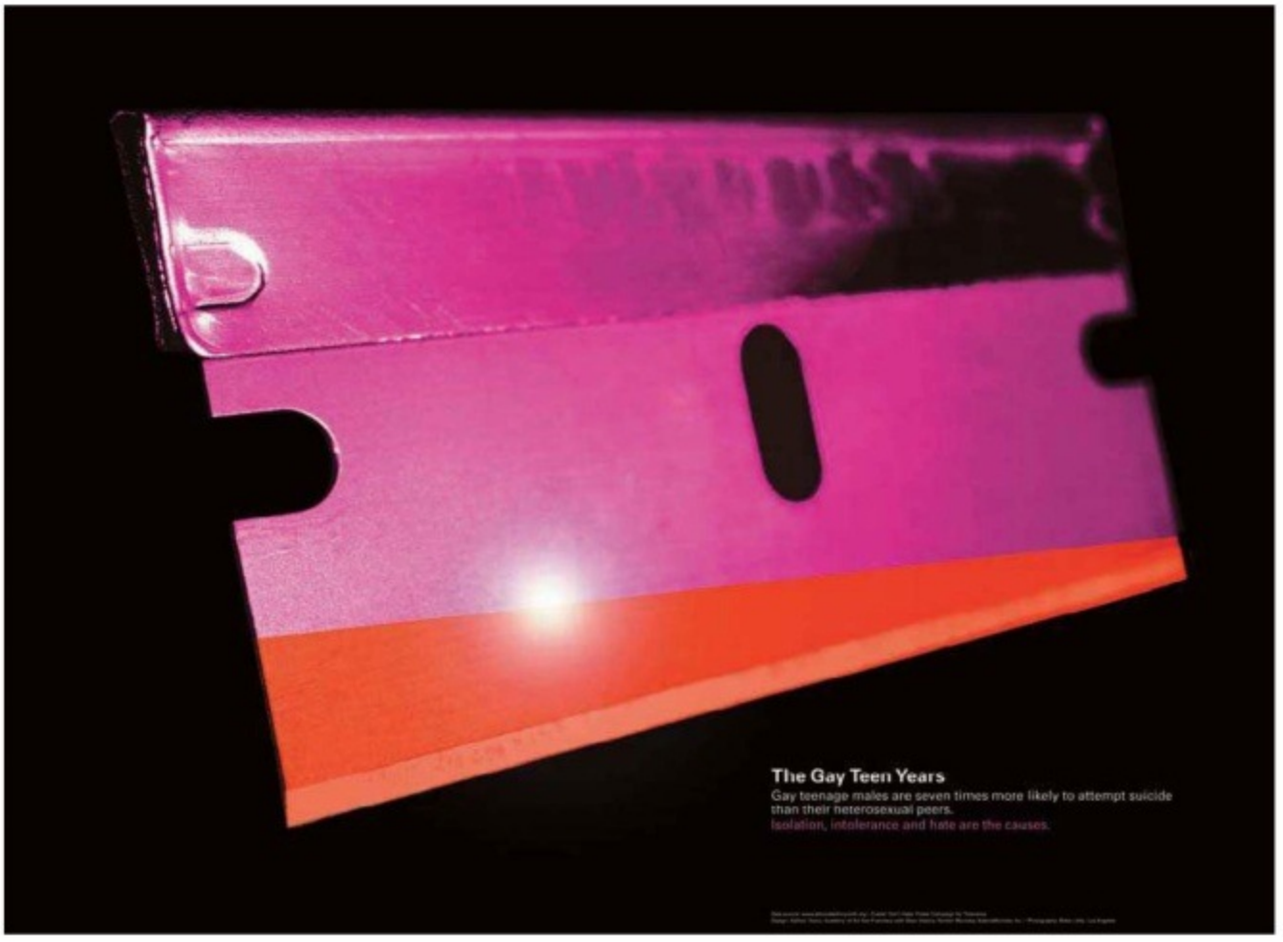
This poster rebuffs a campaign to discourage violence against Malaysian women by urging modesty. Here, the designer opposes this concept through irony and the punch line "don't exist."

Title: **Front Page**
Format: **Flipbook**
Art Director/Designer: **Dušan Petričić**
Client: **Galleria Graficki Kolektiv**
Country: **Yugoslavia**
Year: **1971**

This privately published catalogue-flipbook from Communist Yugoslavia shows the human need for freedom and self-expression. *(far right and following pages)*

Title: Search and Destroy
Format: Magazine cover
Art Director/Designer: Scott Stowell
Client: *The Nation*
Country: USA
Year: 2000

This cover addresses the U.S. military's intolerance of homosexuality and their "don't ask, don't tell" policy by covering the classic ACT UP "silence = death" pink triangle with camouflage.

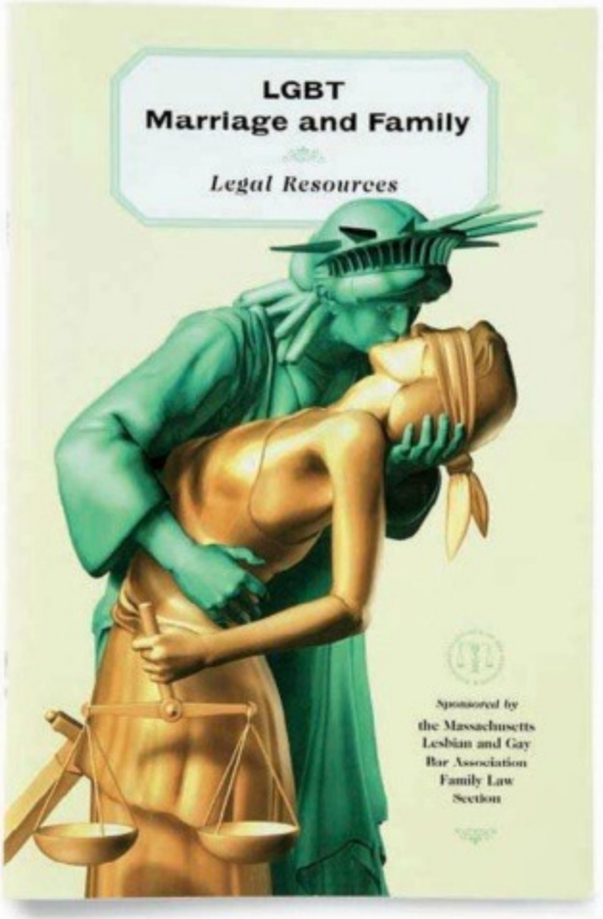


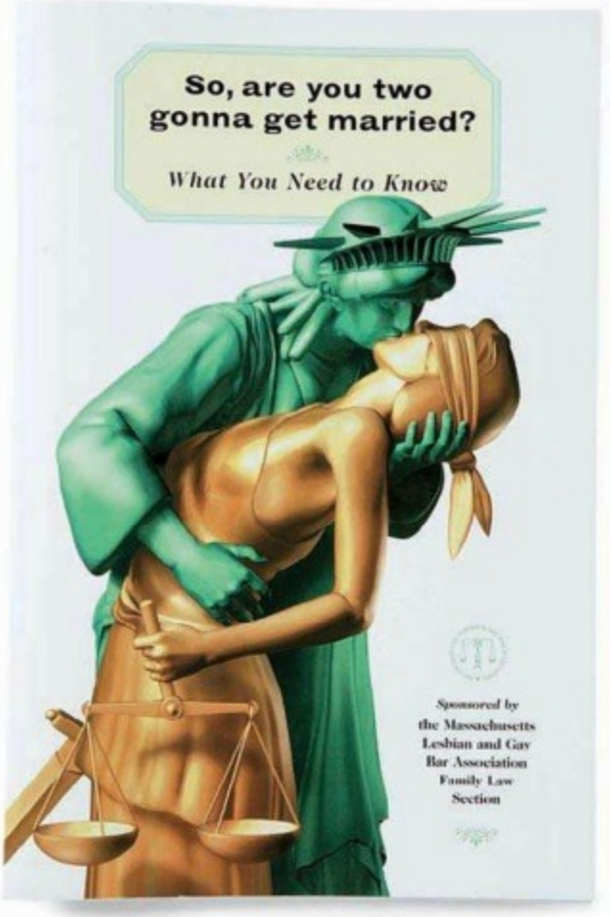
Title: Gay Teen Suicide
Format: Poster
Art Director/Designers: Sean Adams, Ashton Taylor
Photographer: Blake Little
Client: World Studio Foundation
Country: USA
Year: 2003

This poster was designed to promote awareness of the disproportionally high occurrence of suicide among gay teenagers.

Title: I DO!
Format: Poster
Art Director/Designer: Jeff Fisher
Client: No client
Country: USA
Year: 2004

After a public backlash to same-sex marriage licenses being issued in Multnomah County, Oregon, this designer created the "I DO!" image and distributed it via email for use by those supporting the legalization of same-sex marriage. Flyers, stickers, and buttons were produced and displayed in the windows of businesses and homes, on the bumpers of cars, and at public hearings on the topic. Similar items were also designed for campaigns in California, Massachusetts, New York, and New Mexico.



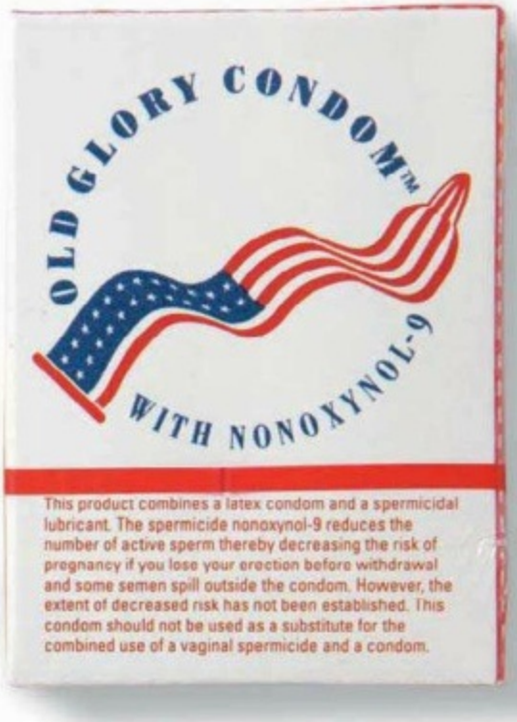


Title: LGBT Marriage and Family
Format: Brochure
Art Director/Designer: Mirko Ilić
Client: MLGBA (Massachusetts Lesbian and Gay Bar Association)
Country: USA
Year: 2004

This illustration originally appeared in the *Village Voice*, a New York free newspaper, accompanying a story on gay marriage. It caught the eye of the Massachusetts Lesbian and Gay Bar Association, who now use it on the covers of their informational brochures that outline how marriage will affect individual's rights and benefits. The image was inspired by the famous picture *V-J Day, The Kiss*, taken in 1945 by Alfred Eisenstaedt, in which a sailor is kissing a nurse in Times Square on Victory in Japan Day.

Title: **AIDS!**
Format: **Poster**
Art Director/Designer: **Fang Chen**
Client: **No client**
Country: **USA**
Year: **2003**

The war against AIDS is literally depicted in this poster promoting awareness. The helmet, used as a visual metaphor, reminds us that war has its casualties but perhaps this image's strength lies in its deliberate provocation to discuss a subject too often ignored.

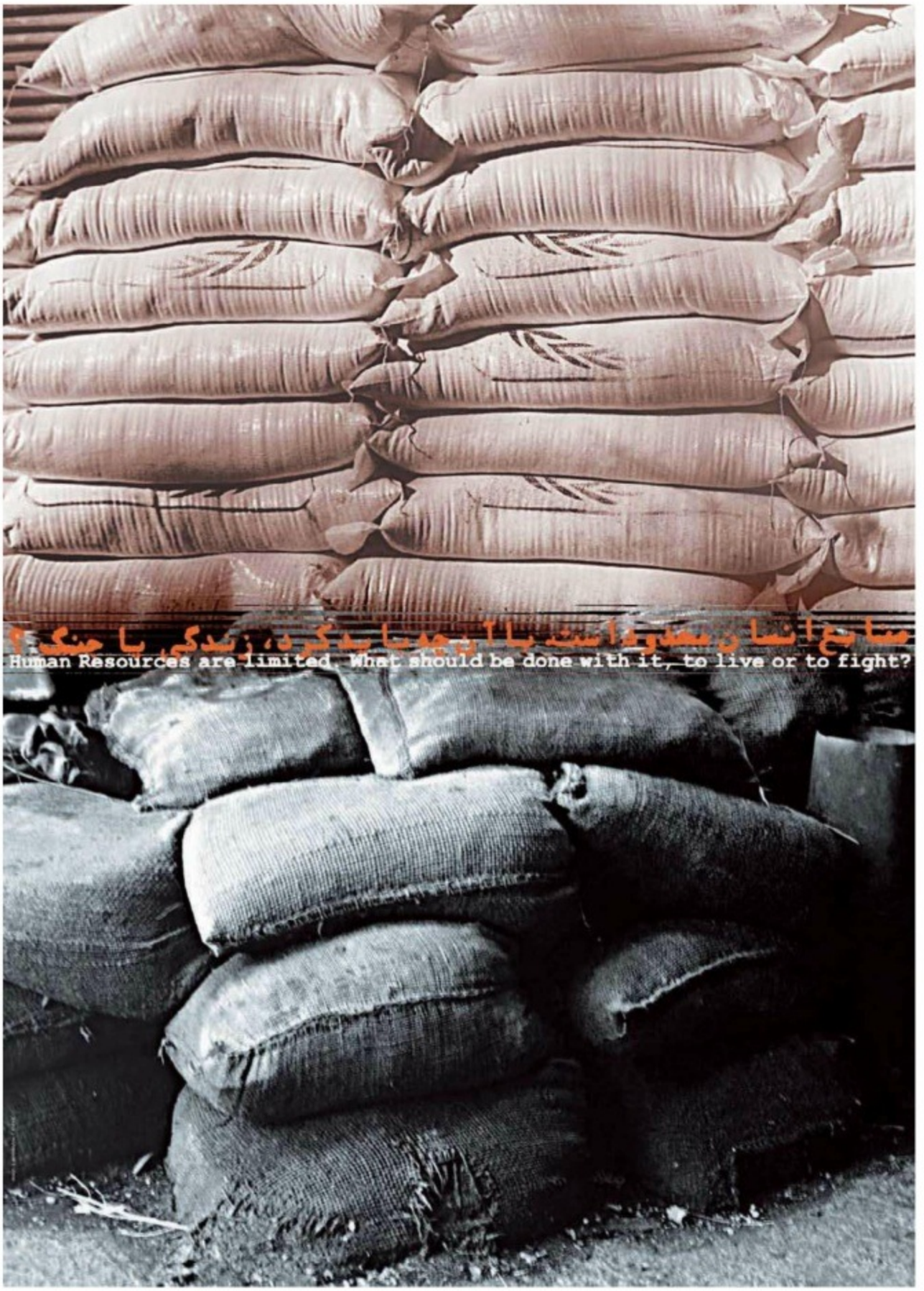


Title: **Old Glory Condoms**
Format: **Condom packaging**
Art Director/Designers: **Judy Kohn, Kohn Kruikshank**
Client: **Old Glory Condom Corp.**
Country: **USA**
Year: **1989**

In 1989, the government was challenged to redefine patriotism after the Supreme Court decision protecting flag-burning under the First Amendment was enacted. The U.S. Department of Commerce refused a trademark, during the height of the AIDS epidemic, saying it was "immoral and scandalous" to associate the flag with sex. Three years later, the name and image were finally granted trademark protections.

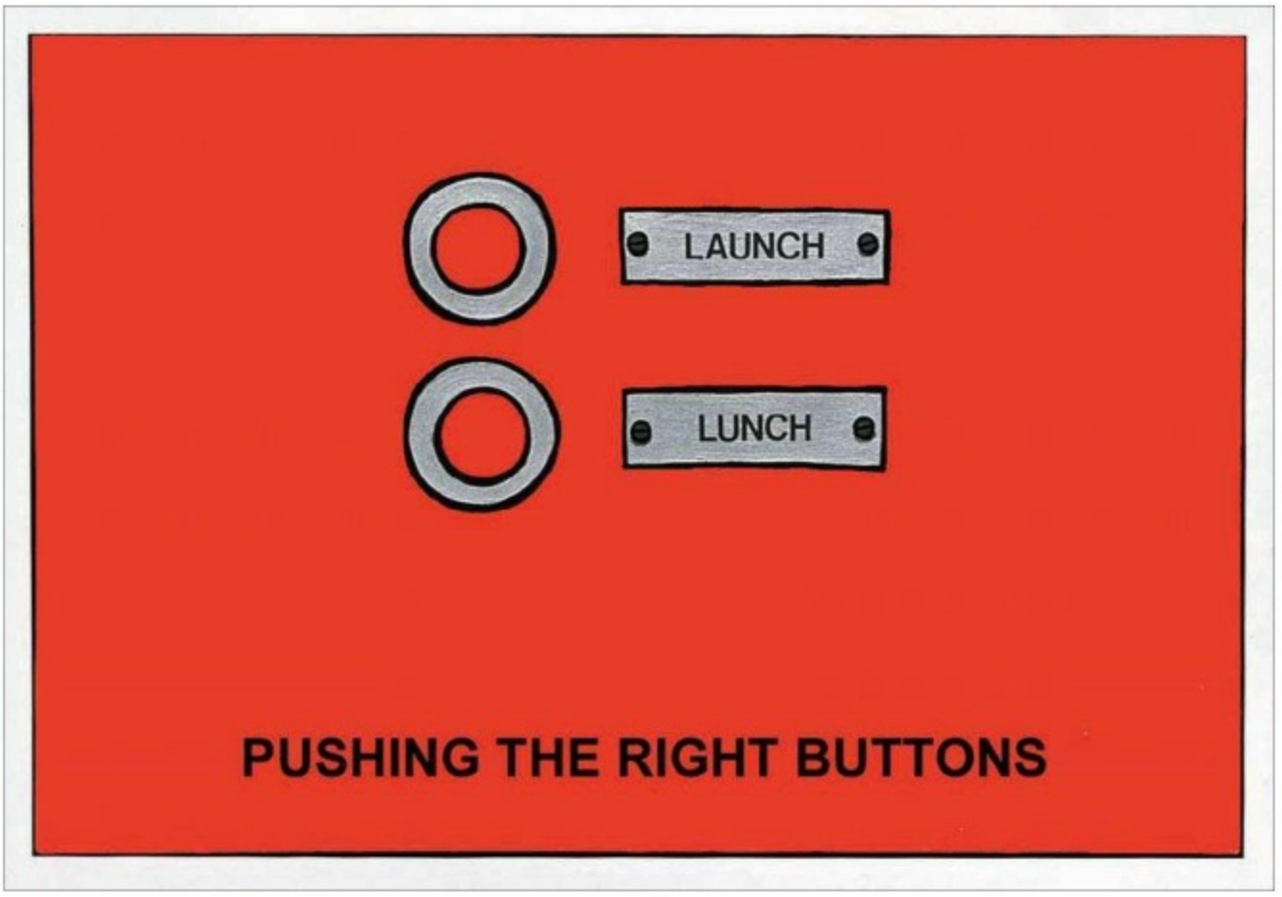
Title: **Copriti**
Format: **Poster**
Art Director/Designer: **Mauro Bubbico**
Client: **AIAP**
Country: **Italy**
Year: **Unknown**

This poster asks viewers to "cover-up" so as not to be surprised by AIDS.



Title: Human Resources
Format: Poster
Art Director/Designer: Tahamtan Aminian
Client: Floreh Publication
Country: Iran
Year: 2002

Gunnysacks can be employed to hold flour, used in creating life-sustaining bread, or as sandbags, used to erect the trenches of war. This poster acknowledges that we have limited resources and asks if we will use them "to live or to fight."



Title: **Pushing the Right Buttons**
Format: **Illustration**
Art Director/Designer: **Erika Rothenberg**
Client: **No client**
Country: **USA**
Year: **1982**

The political choice between feeding the hungry or military aggression is dramatized in this poster.

Title: **Over 17,000,000 Ukrainians Are Living Below the Poverty Line**
Format: **Poster**
Art Director/Designer: **Anatoliy Omelchenko**
Client: **Private Bank**
Country: **USA**
Year: **2000**

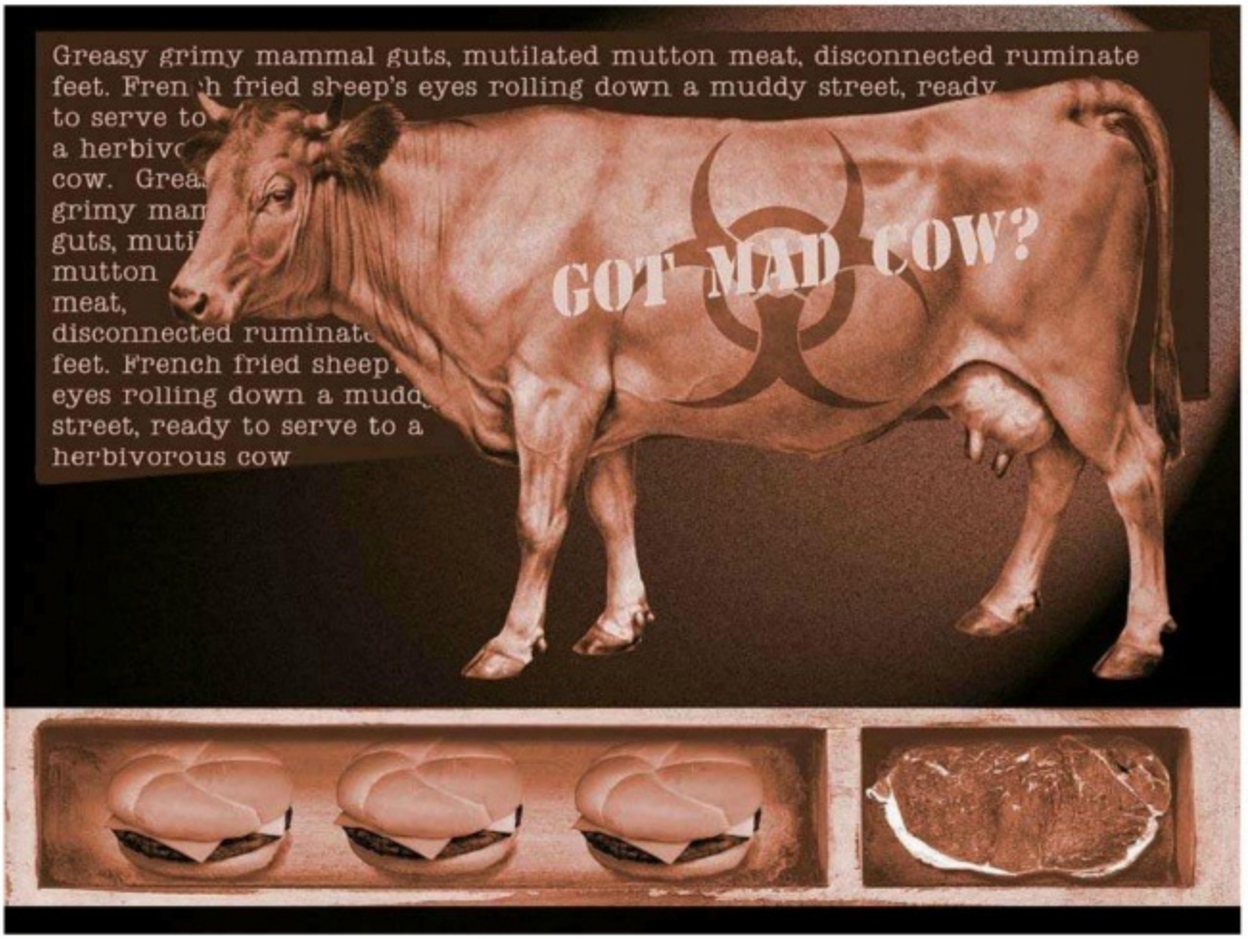
The text reading "Over 17,000,000 Ukrainians Are Living Below the Poverty Line" is simply and effectively illustrated with the familiar graphic admonishment to properly dispose of trash. Items casually discarding by one are all too often desperately searched for by another, in an effort to survive.

Title: **Supersize**
Format: **Magazine spread**
Creative Directors:
Joshua Berger,
Niko Courtelis,
Pete McCracken,
Enrique Mosqueda
Art Director/Designers:
Niko Courtelis,
Enrique Mosqueda
Photographer:
Dan Forbes
Client: ***IDEA***
magazine (Japan)
Country: **USA**
Year: **2000**

These images were created for the Japanese design magazine *IDEA* for a special issue entitled "Made in America." The inherent health risks in consuming fast food, America's most visible and influential export, is clearly communicated in these simple yet powerful images.

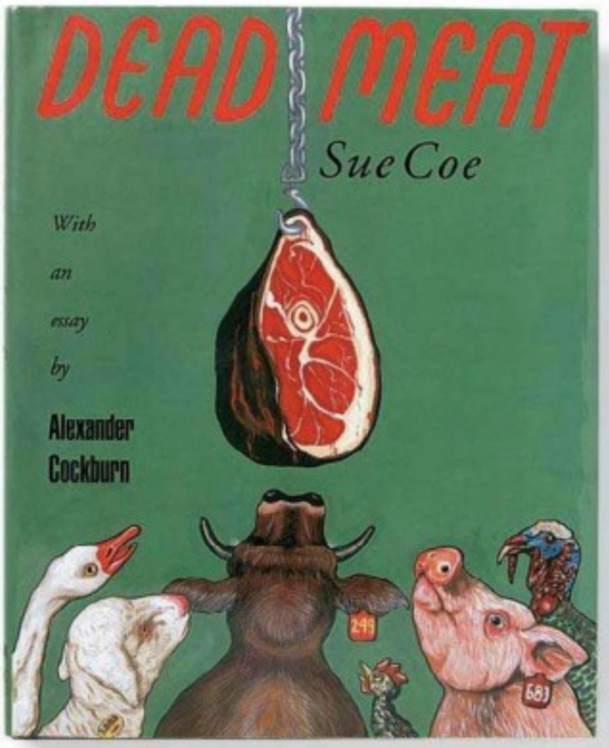
Title: **GMO Good Food**
Format: **Brochure**
Art Director/Designer: **Jarek Bujny**
Client: **No client**
Country: **Poland**
Year: **2004**

They don't call genetically modified food "Frankenfood" for nothing! The hairs sprouting out of this otherwise lovely looking lemon creates a repulsive image that warns of the unknown dangers we face when playing with Mother Nature.



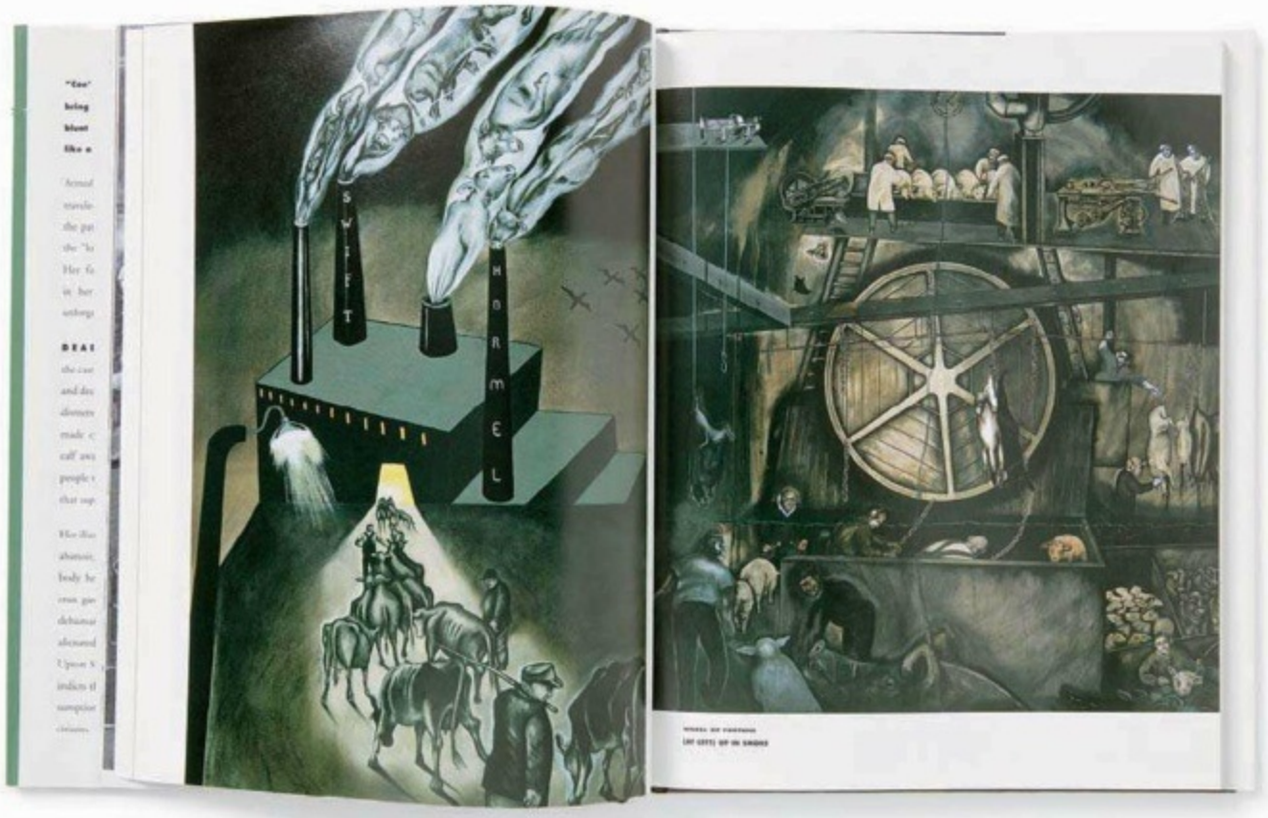
Title: **Got Mad Cow?**
Format: **Poster**
Art Director/Designer: **Sharon DiGiacinto**
Client: **No client**
Country: **USA**
Year: **2004**

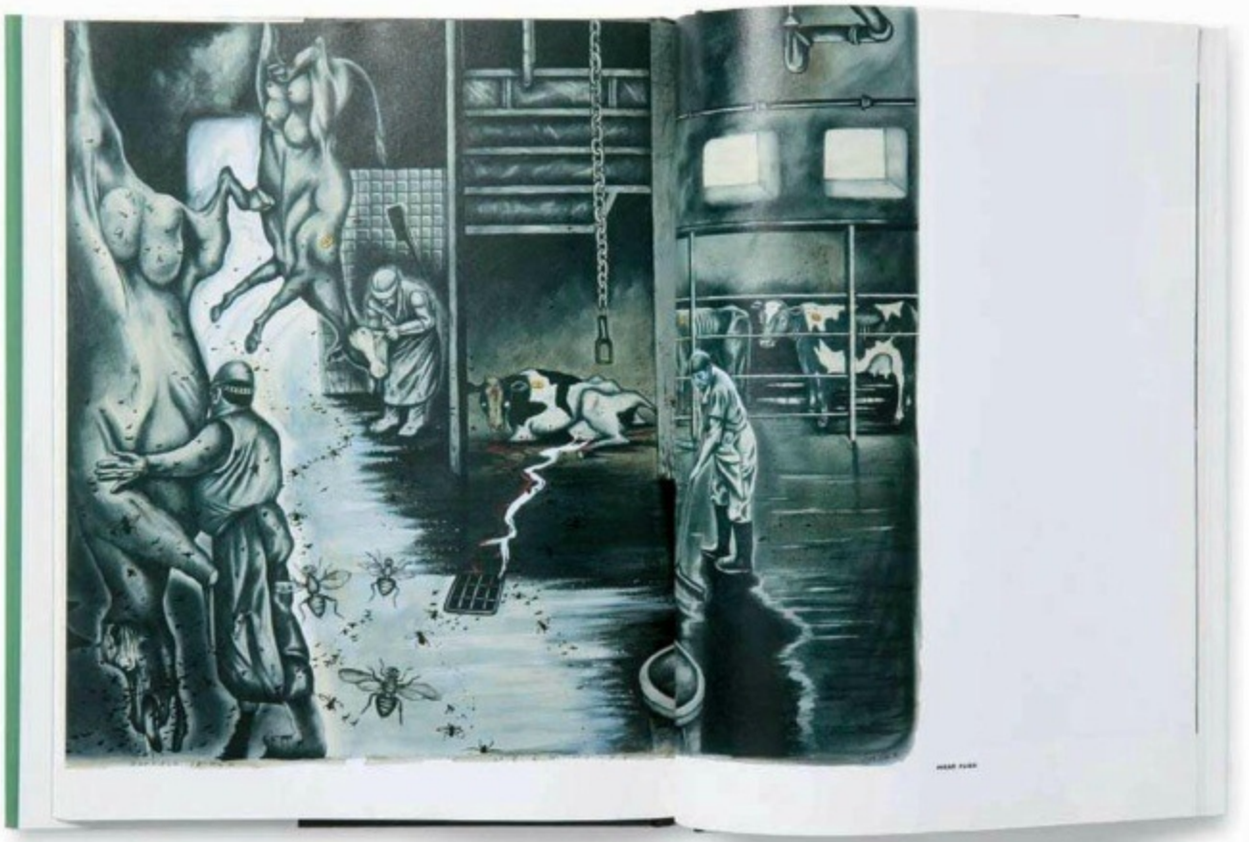
This poster, parodying the very popular "Got Milk" campaign and a popular childhood rhyme, points out the ironic link between feeding cows (which are herbivores) ground-up body parts of animals and the creation of mad cow disease. In 2003, more than 36,800,000 cows were slaughtered, yet only 20,453 were tested. This frightening ratio indicates a significant disregard for public safety and the care of animals.



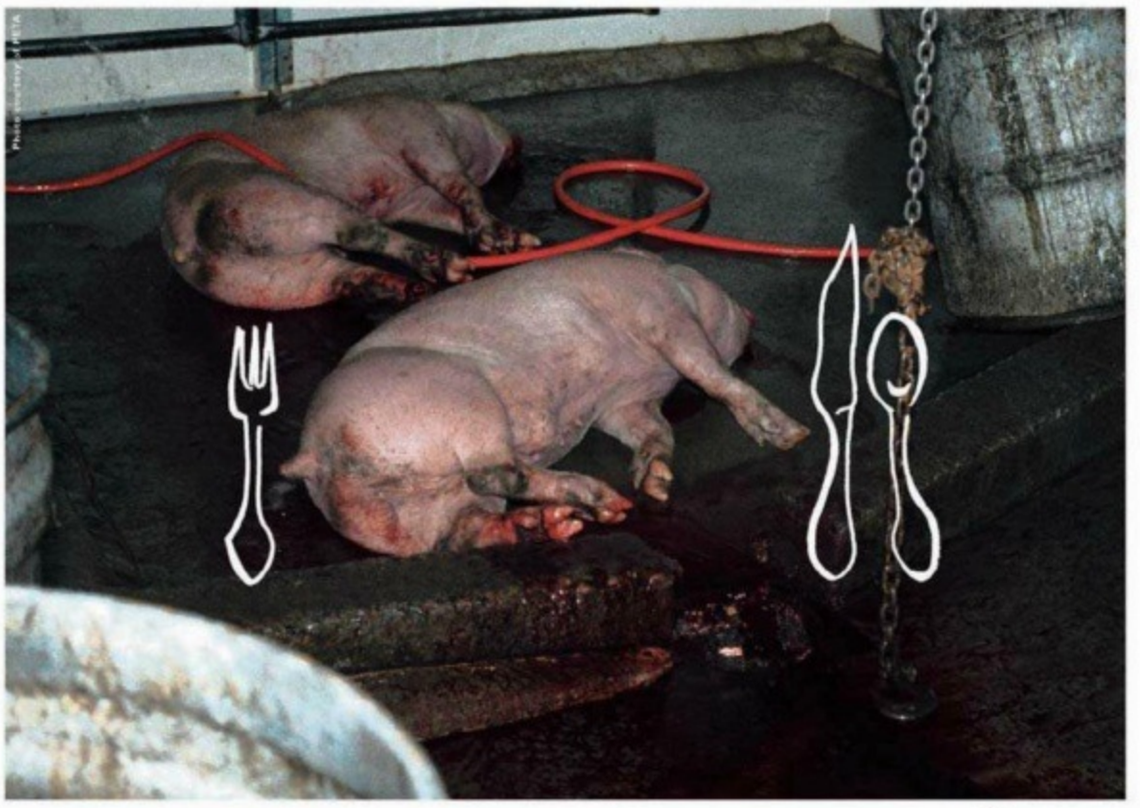
Title: *Dead Meat*
Format: **Book**
Designer/Illustrator: **Sue Coe**
Client: **Four Walls Eight Windows**
Country: **USA**
Year: **1995**

Sue Coe, fine artist, illustrator, and activist whose work appears on street corners as well as at the Metropolitan Museum of Art, is a dedicated animal rights advocate. She found a way to get herself inside slaughterhouses in America to create these powerful images documenting the cruelty and abuse animals experience in factory farming.





Title: Dinner
Format: Poster series
Art Director/Designer: Sandra Scher
Client: FARM
Country: USA
Year: 2003



The harsh images of factory farming are difficult to bear. The animal rights organization FARM wanted to convince people not to eat meat by illustrating the cruel realities of factory farming with images of dead animals taking the place of a dinner plate. The silverware is arranged in a place setting to amplify the consequences of one's seemingly inconsequential choice.

Title: **What's Fer Dinner?**
Format: **Cards**
Art Director/Designer: **Kevin Grady**
Client: **No client**
Country: **USA**
Year: **2001**

A set of twelve cards, juxtaposing photographs taken in a slaughterhouse with homey, old-fashioned recipes, provides an unnerving and powerful message protesting factory farming.

Title: **Life**
Format: **Billboard**
Art Director/Designer: **Stanislav Sharp**
Photographer: **Vukašin Nedeljković**
Client: **No client**
Country: **Serbia and Montenegro**
Year: **2002**

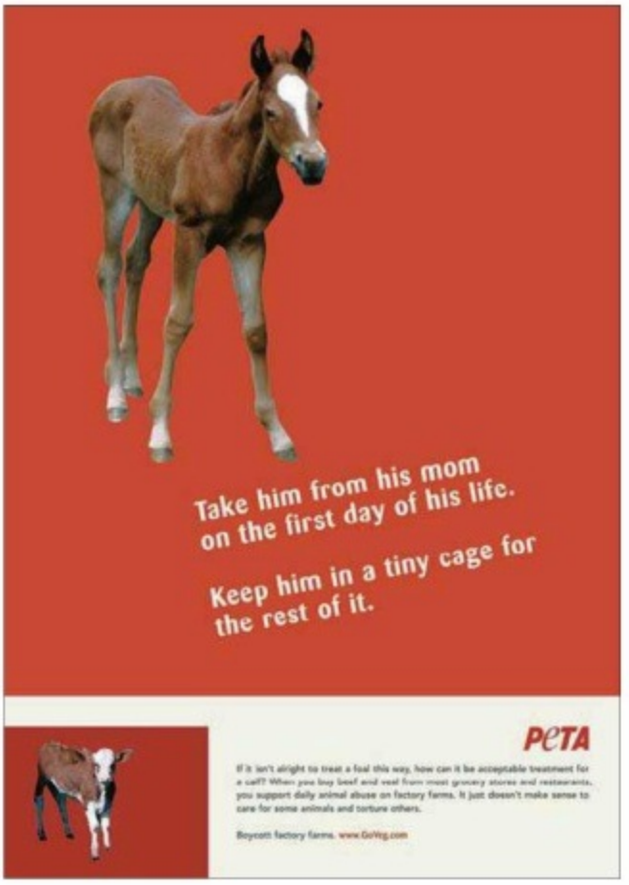
This billboard campaign promoting a vegetarian lifestyle was designed with a double meaning in mind. The disturbing image of chicken heads shown much larger than life also reminds viewers to "preserve life," theirs, and the lives of other humans.

Title: **Death**
Format: **T-shirt**
Art Director/Designer: **Tyler Galloway**
Client: **No client**
Country: **USA**
Year: **1998**

The poetic discovery of the word "eat" within the word "death" creates the opportunity to remind consumers that the pleasures of one species require the blood of another.

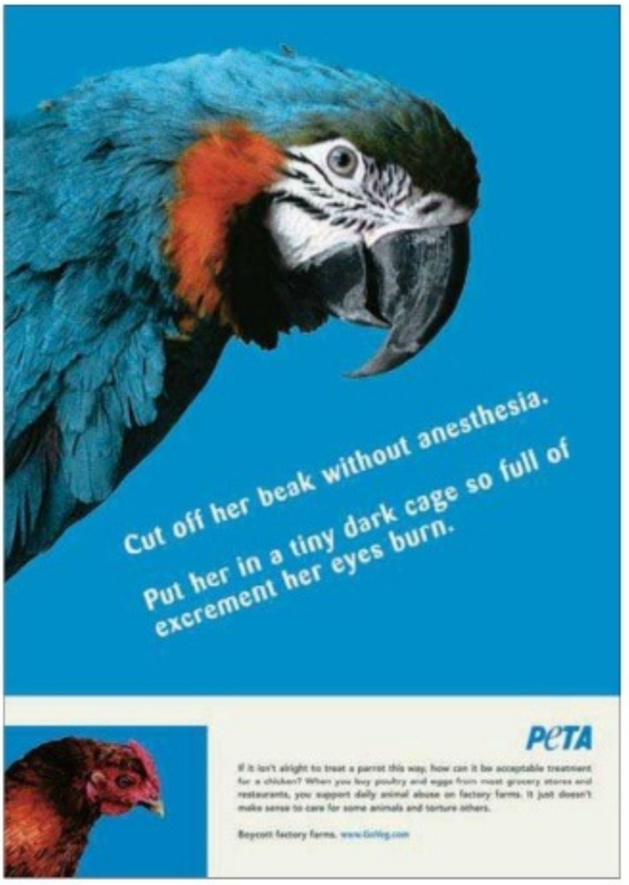
Title: **Dyed Fur**
Format: **Print ad**
Art Director/Designer: **Sandra Scher**
Client: **PETA**
Country: **USA**
Year: **2004**

The animal activist group PETA, which introduced a series of aggressive anti-fur ads in the 1980s, sponsored this campaign to alert people to the fact that fur now comes in bright colors, because the fur industry has been dying fur in the hopes that young women will mistake it for faux.



Title: Equal Treatment
Format: Ad campaign
Art Director/Designer: Sandra Scher
Client: PETA
Country: USA
Year: 2003

This ad campaign highlights the hypocrisy inherent in being an animal lover while eating meat. It raises the question of why people who would go out of their way to keep a pet would turn a blind eye to the suffering of animals on factory farms.



first things first

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, beforeshave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest time and effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright
Geoffrey White
William Slack
Caroline Rawlence
Ian McLaren
Sam Lambert
Ivor Kamlish
Gerald Jones
Bernard Higton
Brian Grimbly
John Garner
Ken Garland
Anthony Froshaug
Robin Fior
Germano Facetti
Ivan Dodd
Harriet Crowder
Anthony Clift
Gerry Cinamon
Robert Chapman
Ray Carpenter
Ken Briggs

Published by Ken Garland.
Printed by Goodwin Press Ltd. London N4

Title: First Things First
Format: Leaflet
Art Director/Designer: Ken Garland
Client: No client
Country: UK
Year: 1964

This manifesto organized by Ken Garland brought groups of design professionals together to express their concerns about the direction society was going and raised the question of whether designers can act in concert to improve social conditions. It resonated within the design community at the time and the issues it raised are still vital today.

SPOT THE DIFFERENCE #17

NAME:	Wiseman Ndlovu*
AGE:	Late 20's
ADDRESS:	Homeless (Berea Area - Durban)
MARITAL STATUS	Unmarried - Children (Whereabouts Unknown)
EDUCATION:	Grade 8 (Not Completed)
OCCUPATION:	Currently Unemployed - Part time Car guard
INCOME 2001-2002:	Tips (Approx. $260)
PERSONAL WEALTH:	Clothing and Personal Items - Sports Bag - 2 x Blankets
GENERAL HEALTH:	HIV+ - Persistent Cough - Underweight
PERSONAL DETAILS:	Unfailingly Polite, Trustworthy and Friendly Generally Well Groomed Some in the Area See Wiseman around - but many feel the "Homeless" are a nuisance
LAST MEAL:	Half Loaf White Bread - 4 Slices Polony Small Portion of Stewed Peas 250ml Milk - Half Tin Coke (Donated) 2 Cigarettes (Donated)

NAME:	Gary Winnick*
AGE:	Early 50's
ADDRESS:	Beverly Hills Los Angeles
MARITAL STATUS	Married - Children
EDUCATION:	College Graduate
OCCUPATION:	Chairman Global Crossing (bankrupt, under investigation)
INCOME 1998-2002:	Salary_Stock_Consulting_Aircraft Ownership $730.6m
PERSONAL WEALTH:	Substantial (Though Significantly Reduced)
GENERAL HEALTH:	Good - Overweight
PERSONAL DETAILS:	With the help of his bankers, Gary Winnick traded Global Crossing on his personal cash cow - until the company went bankrupt On a whim over lunch - bought Global Crossing co-chairman a Rolls Royce - and the CEO an Aston Martin
LAST MEAL:	Pan Asian Seared Mahi Mahi - Small Side Salad Crème Brulée 2 Glasses Napa Valley Chardonay -250ml Mineral Water

Title: Shit Piece (Spot the difference)
Format: Magazine spread
Art Director/Designer: Garth Walker
Client: *Design Indaba* magazine
Country: South Africa
Year: 2002

This unpublished piece was commissioned by *Design Indaba*. It was created after the Enron and Worldcom scandals and comments on the outrageous corporate business greed in today's society. The piece points out that when humans are examined at a very basic level, it is clear that we are all equal and there is no difference between the rich and the poor.

Title: **Arm & Hammer Logo**
Format: **Logo**
Art Director/Designer: **Dejan Krsić**
Client: **What, how & for whom/WHW**
Country: **Croatia**
Year: **2003**

For this logo and signage for the independent curators interested in socially conscious contemporary art, WHW–what, how and for whom, the Arm & Hammer logo has been re-imagined by replacing the company name with the famous Fluxus slogan, "Art is not a mirror, it is a hammer!" The Zagreb designers did not realize at the time that the owner of the American baking soda company, Arm & Hammer, had a cozy relationtionship with the Soviet Union.

Title: **Globalization**
Format: **Sticker and poster**
Art Director/Designers: **Dejan Krsić, Dejan Dragosavac Rutta**
Client: **IPEG (Initiative Against Economy Globalization)**
Country: **Croatia**
Year: **2000**

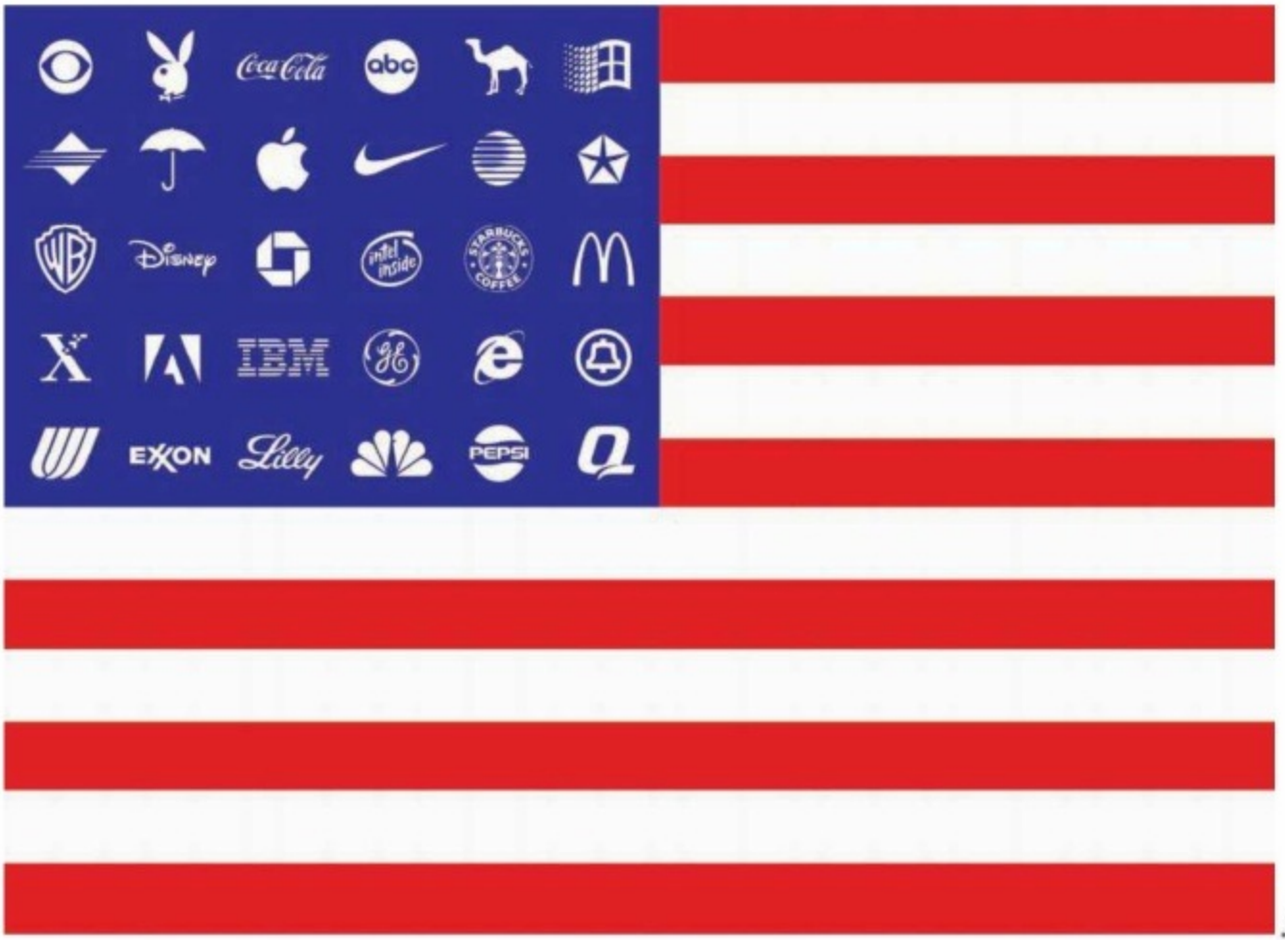
This anti-globalization sticker, which reads "For Globalization of Freedom and not Corporate Power," was created for anti-globalization demonstrations held in Zagreb, Croatia at the time of an international meeting of economic superpowers organized by an ad hoc coalition of various non-governmental organizations.

Title: **Los Campesinos Del Mundo**
Format: **Poster**
Art Director/Designer: **Favianna Rodriguez**
Client: **No client**
Country: **USA**
Year: **Unknown**

This poster calls on farmers to unite against globalization and WTO's policies that hurt farmers in third-world countries.

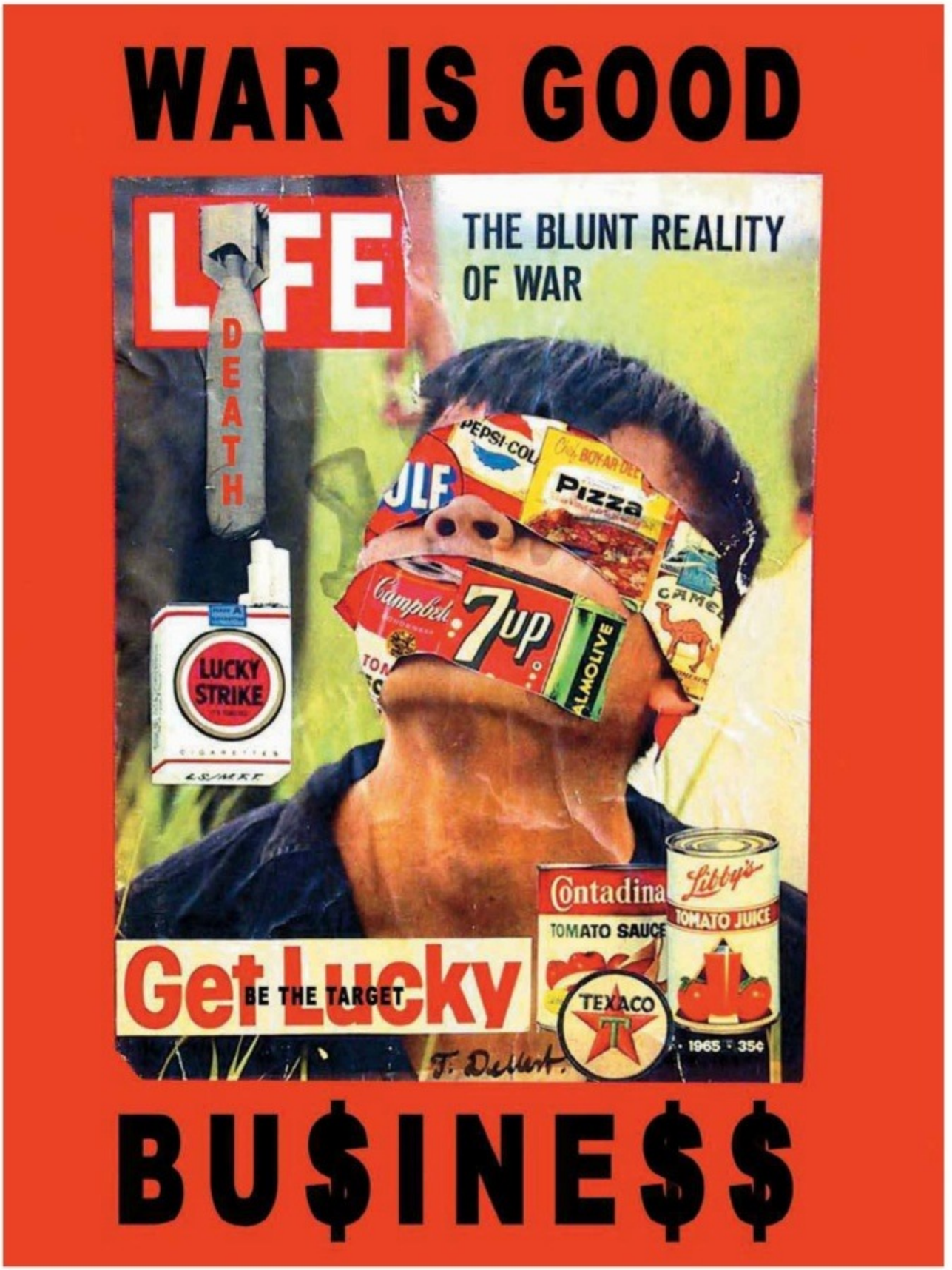
Title: **That's Entertainment!**
Format: **Poster**
Art Director/Designer: **Ward Sutton**
Client: **No client**
Country: **USA**
Year: **2003**

The collaboration of news and entertainment produces soldiers as beholden to commercial endorsements as any professional athlete.



Title: **Corporate American Flag**
Format: **Magazine cover**
Art Director/Designer: **Shi-Zhe Yung**
Client: ***Adbusters***
Country: **Canada**
Year: **2003**

The corporate American flag, with logos in place of stars, has been embraced by Americans who want to declare independence from corporate rule. The image has been re-created into an actual flag used in protests and displayed in communities across the United States and around the world.

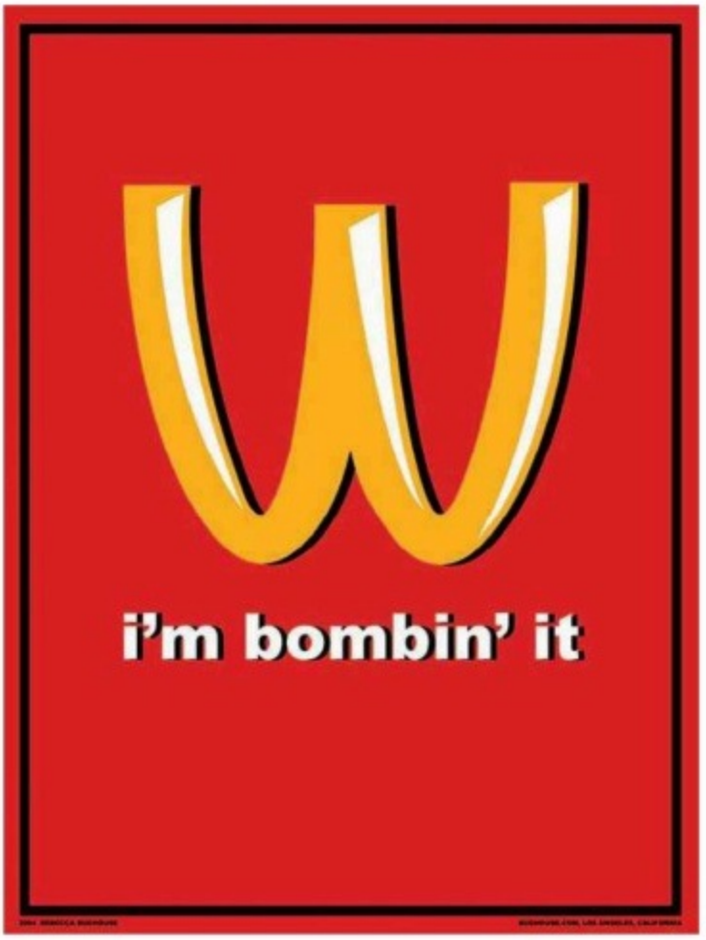


Title: **Lucky Strike**
Format: **Poster**
Art Director/Designers: **Agnieszka Delifina, Thomas Dellert-Dellacroix**
Client: **No client**
Country: **France**
Year: **1983**

The central image in this collaged poster is a 1965 cover of *LIFE* magazine depicting a blindfolded and gagged Viet Cong man. The crude implementation of commercial products and the words "war is good business" gives it a certain strength that might not have been present with a more professional execution.

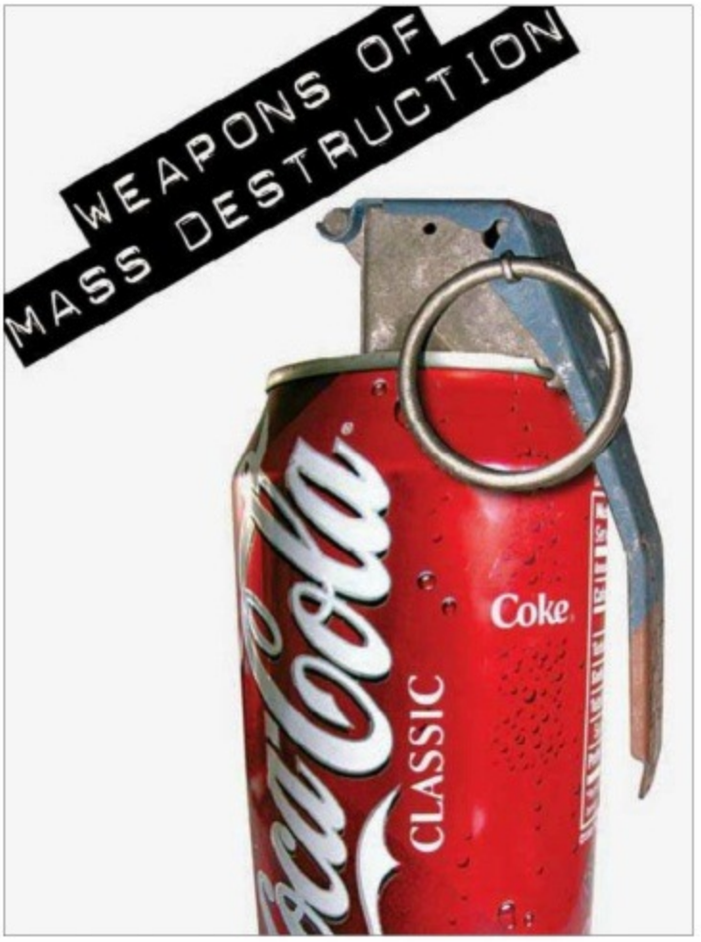
Title: **Happy Meal: Gypsies, Tramps and Thieves Mark III**
Format: **Poster**
Art Director/Designer: **Damion Steele**
Client: **No client**
Country: **USA**
Year: **2002**

This homage to Da Vinci's *Last Supper* features the McDonalds characters, Hitler, the Bush Administration, Uncle Sam, and a variety of comic characters in a "happy meal," to demonstrate that "fundamentalist zealots and corporations rule our land."



Title: **McDubya**
Format: **Poster**
Art Director/Designer: **Rebecca Bughouse**
Client: **No client**
Country: **USA**
Year: **2004**

By flipping one of the most recognizable trademarks in the world, this designer relates George "Dubya" Bush's tactics in promoting his wars to McDonald's relentless marketing to sell its burgers. McDonald's tagline "I'm lovin' it" has been changed to "I'm bombin' it," posing the question: Are consumers willing to buy a war if it is marketed as ambitiously as our manufactured goods?



Title: **Weapons of Mass Destruction**
Format: **Postcard**
Art Director/Designer: **Chaz Maviyane-Davies**
Client: **No client**
Country: **USA**
Year: **2004**

The designer ponders, "What are the products of globalization—the silent war?" Often the most pervasive and damaging can seem to be the most innocuous. This postcard is from a series of four entitled "The Language of War."

Title: **Coca-Colonization**
Format: **Poster**
Art Director/Designer: **Chaz Maviyane-Davies**
Client: **No client**
Country: **USA**
Year: **2000**

This work illuminating corporate global branding in third-world countries was run in *Adbusters* magazine.

Title: **No to the War**
Format: **Poster and T-shirt**
Art Director/Designer: **Andrés Mario Ramírez Cuevas**
Client: **Multiforo Alicia**
Country: **Mexico**
Year: **2003**

Although this image was created to oppose the war in Iraq, it also refers to a larger war between indigenous cultures and the global reach of American corporations, symbolized by Coca-Cola's branding elements, as they supersede the values and economies of the regions they enter.

Title: **Act Against Globalization**
Format: **Poster**
Art Director/Designer: **Richardt Strydom**
Client: **No client**
Country: **South Africa**
Year: **Unknown**

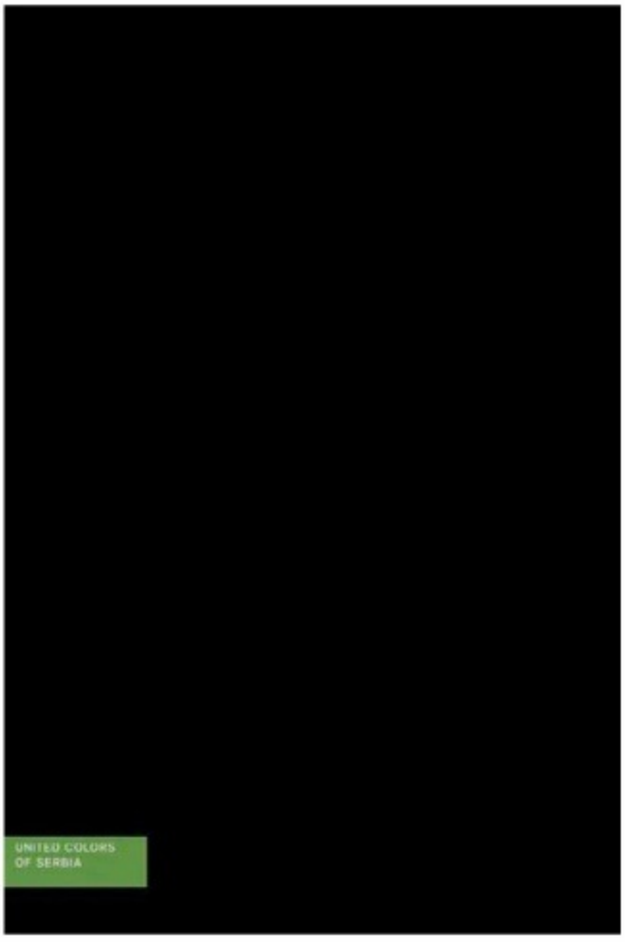
This simple yet powerful image urges viewers to "Employ Molotov" in the fight against globalization. In 1941, the Red Army suffered from "ammo starvation" so petrol bombs were employed to use against tanks. These "bombs," made from fuel and empty glass bottles, were quickly dubbed "Molotov Cocktails." Molotov, during the war years, was Stalin's leading lieutenant, Politburo member, GKO (State Defense Committee) and Sovnarkom vice-chairman.

Title: **United Colors of Netanyahu**
Format: **Poster**
Art Director/Designer: **David Tartakover**
Photographer: **David Krap**
Client: **No client**
Country: **Israel**
Year: **1998**

By playing on racial, ethnic, and religious stereotypes, the fashion company Benetton often used its United Colors campaign to create provocative ads loaded with social commentary. Created during his tenure as Israel's Prime Minister, this poster contrasts the image of Benjamin Netanyahu as a family man with the security requirements that now characterize life in Israel. *(top)*

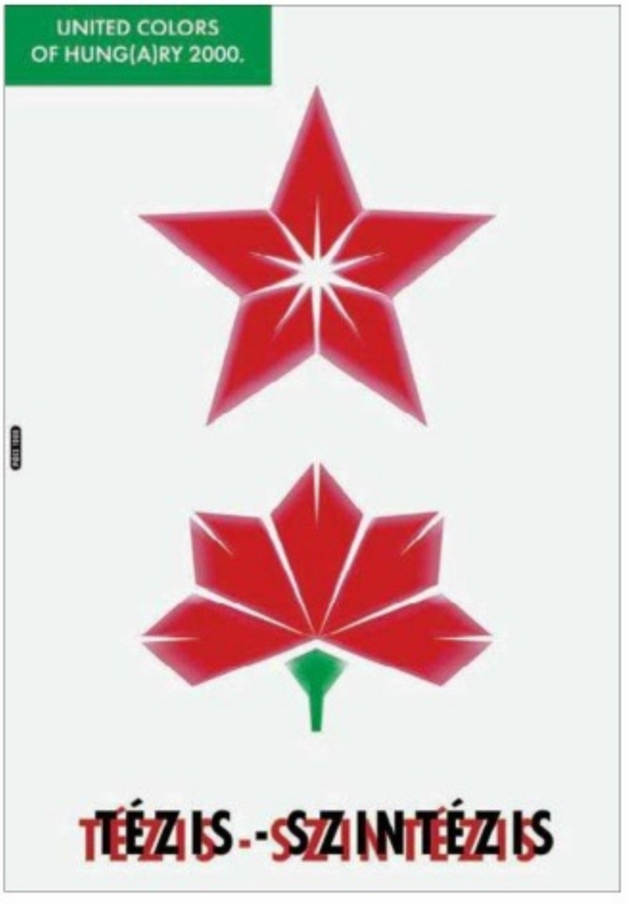
Title: **United Colors of Serbia**
Format: **Magazine cover**
Art Director/Designer: **Vladan Srdić**
Client: ***Kvadart* magazine**
Country: **Slovenia**
Year: **1999**

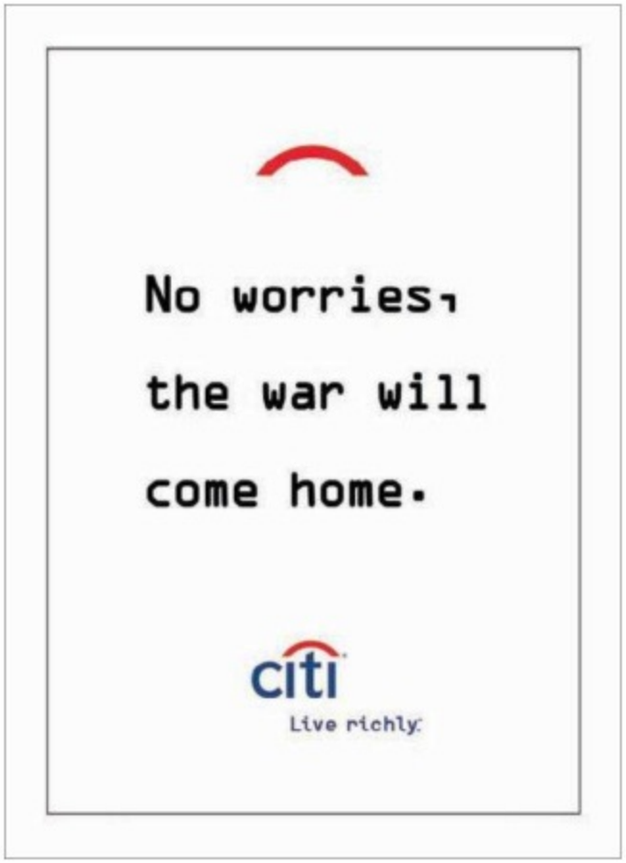
This magazine cover parodies the "United Colors of Benetton" campaign to convey that the actual color of Serbia is black—five lost wars in ten years; enormous inflation; one president in prison, the other killed; poverty; and isolation clearly make the case. *(bottom left)*

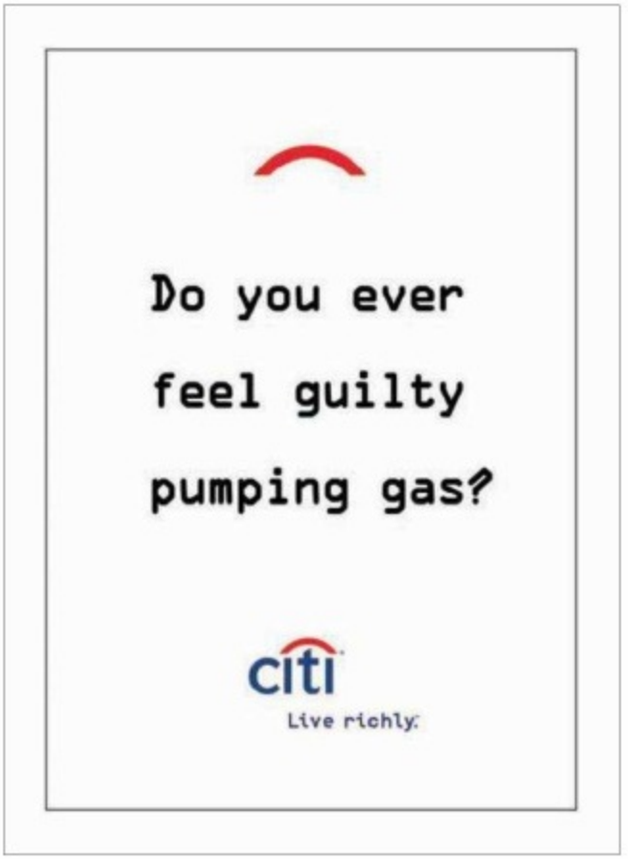


Title: **United Colors of Hung(a)ry 2000**
Format: **Poster**
Art Director/Designer: **Péter Pócs**
Client: **No client**
Country: **Hungary**
Year: **2000**

This "Thesis-Synthesis" poster illustrates the transformation of the Hungarian Communist Party symbol into the symbol of its successor, the Hungarian Socialist Party. *(bottom right)*





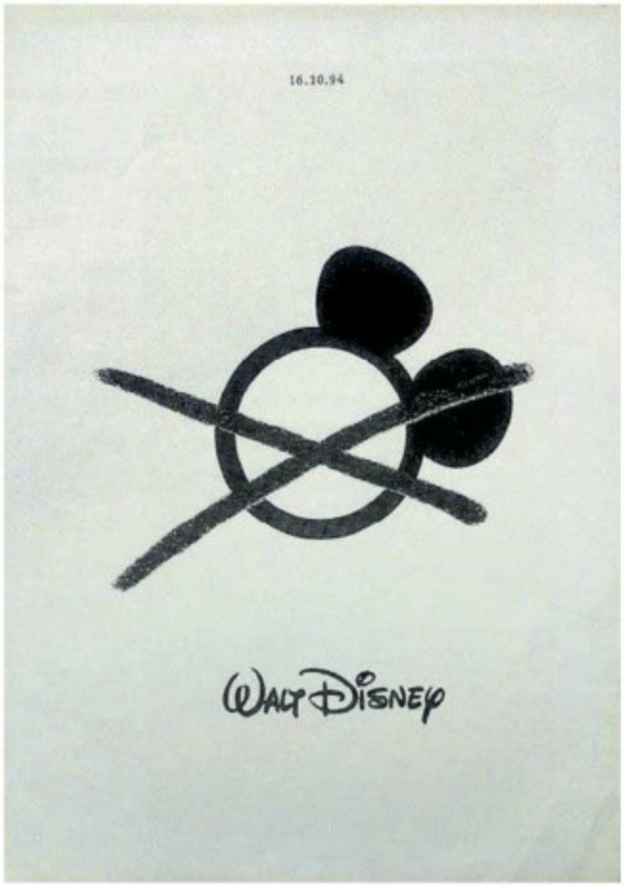


Title: **Citibank**
Format: **Poster series**
Art Director/Designer: **Copper Greene**
Client: **No client**
Country: **USA**
Year: **Unknown**

Designed to catch viewers off-guard, this parody of the widely recognizable Citibank campaign that prompts cardholders to "Live Richly" asks tougher questions and proposes bleaker answers than its less-political counterpart.

Title: **Plakate-Disney**
Format: **Poster**
Art Directors:
Lars Harmsen, Ulrich Weiß, Lutz Wahler, Michael Lutz
Designer: **Ulrich Weiß**
Client: **Gruppe 10**
Country: **Germany**
Year: **1994**

This poster is part of a collection designed by Gruppe 10 that was sent to subscribers a few weeks before the chancellor election in Germany. The image suggests that Mickey Mouse is a symbol of western cultural globalization. *(top)*



Title: **Bloody Mickey**
Format: **Poster**
Art Director/Designer:
Qian Qian
Client: **No client**
Country: **USA**
Year: **Unknown**

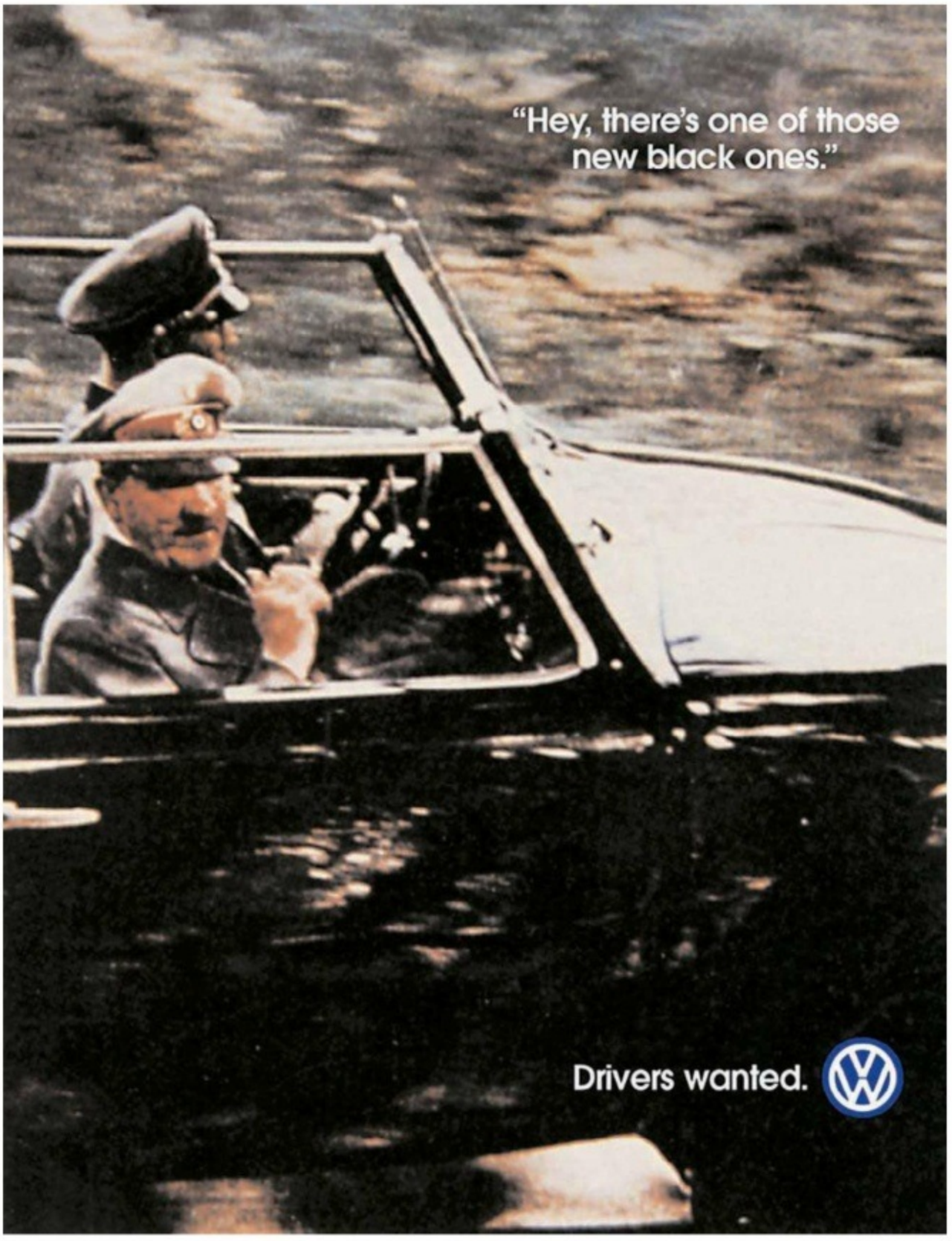
We are all targets of consumerism, but in this depiction of Mickey Mouse, the artist has reversed that position. *(bottom left)*

Title: **Boycott campaign**
Format: **Poster**
Art Director/Designers:
Nour Saab, Reem Kotob
Client: **A group of Lebanese and international activists**
Country: **Lebanon**
Year: **2002**

These fliers were distributed to Lebanese consumers in hopes that the public would boycott Nestles and Estee Lauder, both of whom support Israel. *(far right; top & bottom)*

Title: **War Wear Rifle**
Format: **Poster**
Art Director/Designer: **Tomato Košir**
Client: **No client**
Country: **Slovenia**
Year: **2000**

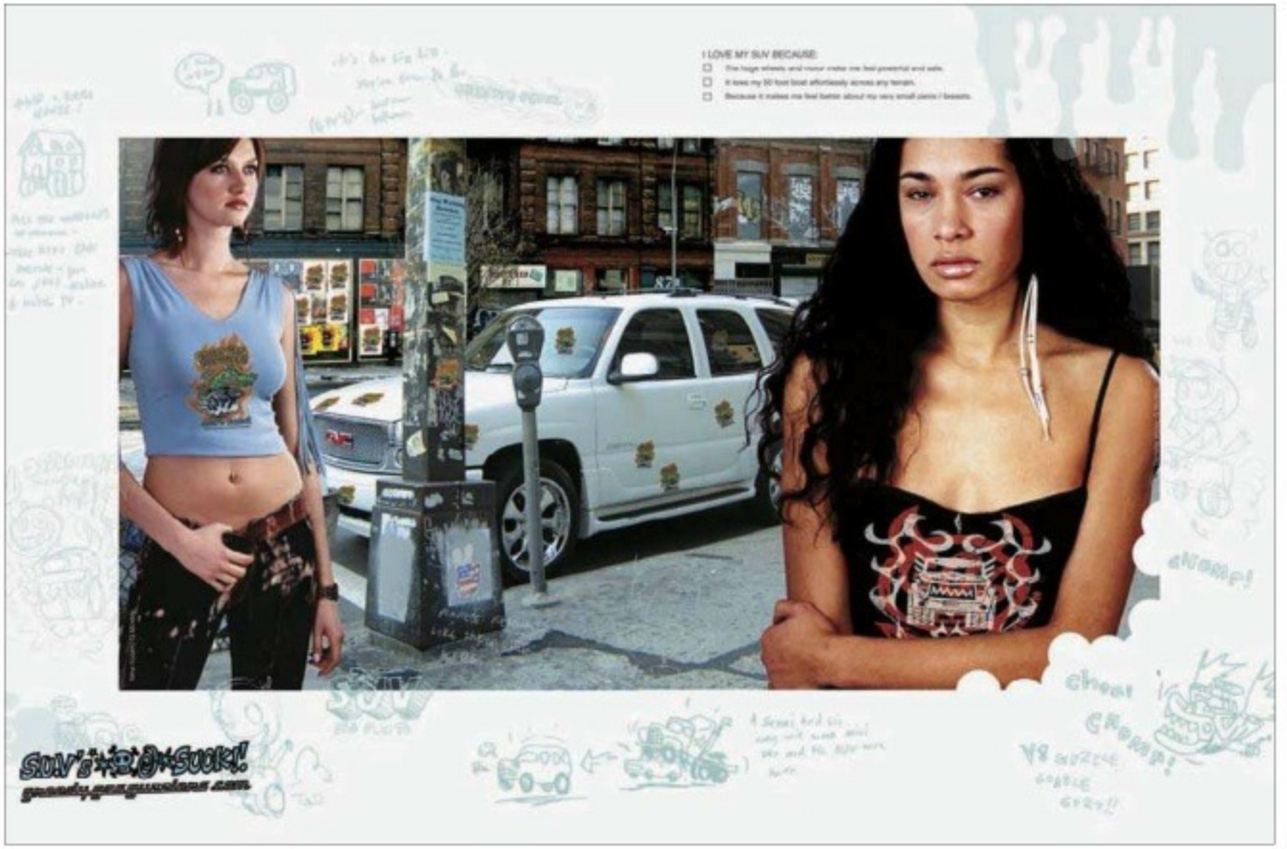
Rifle is a trendy Italian jeans company that targets what they call the "cyberpunk generation." Created as an anti-war poster, this simple yet potent imagery contrasts the frivolity of our consumer-driven lifestyle with the horror of war.



Title: **VW Spoof Ad**
Format: **Poster**
Art Director/Designer: **Matt Erceg**
Client: **No client**
Country: **USA**
Year: **2001**

This design spoofs ads for the cute Volkswagen everyone loves by reminding the viewer who was responsible for supporting the development of the original "people's car," as they were known when first produced in Germany, by inserting an image of Hitler in his own Volkswagen.

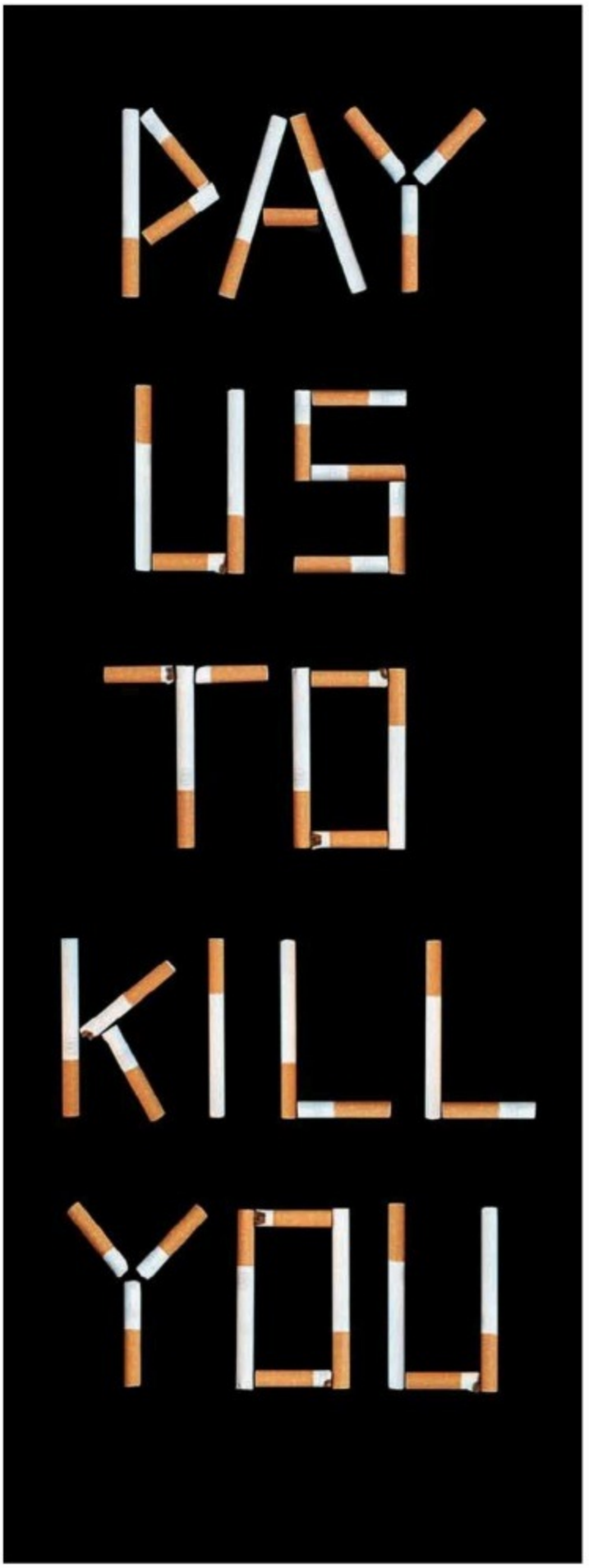
Title: Hummer
Format: Magazine spread
Art Director/Designer: Matt Campbell
Client: *BIG* magazine
Country: USA
Year: 2004



These ads attacking SUV ownership were designed by a group called Greedy Gas Guzzlers for *BIG* magazine. The images that were allowed to run were ultimately reduced to thumbnails because Hummer objected to them and would not advertise in the magazine unless they were removed.

GGG
SCRAP METAL
I'M OBSESSED WITH OIL AND PETRO-CHEMICALS BECAUSE:
☐ Babes smeared with oil turn me on.
☐ Explosions are alot of fun.
☐ The more thrilling and plunging the better.
GGG

GREEDY GAS GUZZLERS



Title: **Pay Us to Kill You**
Format: **Poster**
Art Director/Designer: **G. Dan Covert**
Client: **California College of the Arts**
Country: **USA**
Year: **2001**

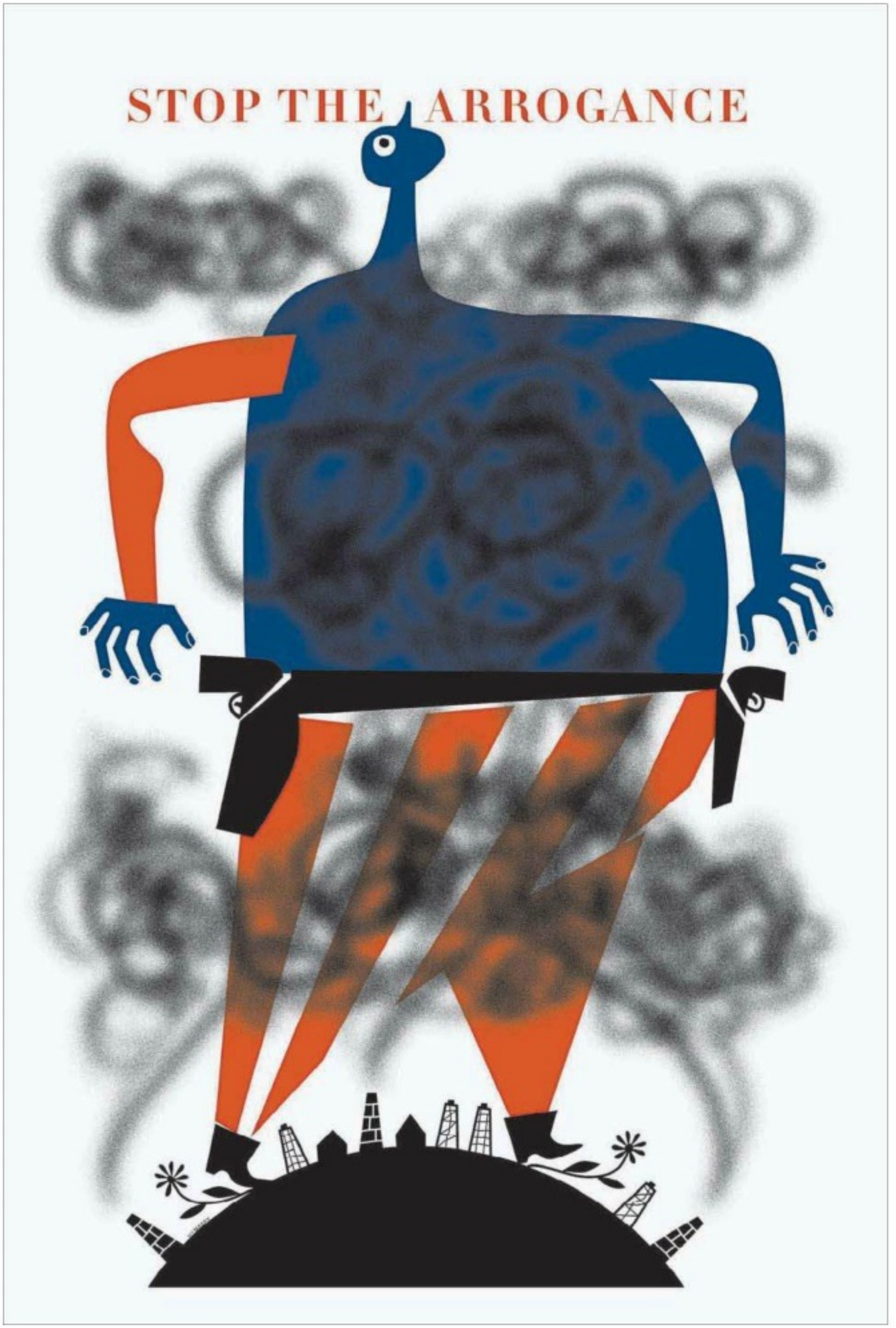
This artist's grandmother passed away after a long battle with emphysema, which provoked this poster focusing on how profitable the tobacco industry has been while promoting illness and death.

Title: **Los Gatos California: What Right Do They Take Away Next?**
Format: **T-shirt**
Art Director/Designer: **Unknown**
Client: **Unknown**
Country: **USA**
Year: **Unknown**

This reaction to a nonsmoking ban in bars and restaurants in Los Gatos, California, one of the first municipalities that enforced the ban on smoking, included T-shirts that were given to municipal officers as protest gifts to show their displeasure with this policy.

Title: **Don't Smoke**
Format: **Poster**
Art Director/Designers: **Albino Uršić, Boris Kuk**
Client: **No client**
Country: **Croatia**
Year: **1994**

Nazi images, which immediately get viewers' attention and allude to the idea of gas chambers, suggest that cigarette companies do not care if they kill you.



Title: **Stop the Arrogance**
Format: **Poster**
Art Director/Designers: **Nicholas Blechman, Michael Mabry**
Client: ***NOZONE IX/EMPIRE***
Country: **USA**
Year: **2003**

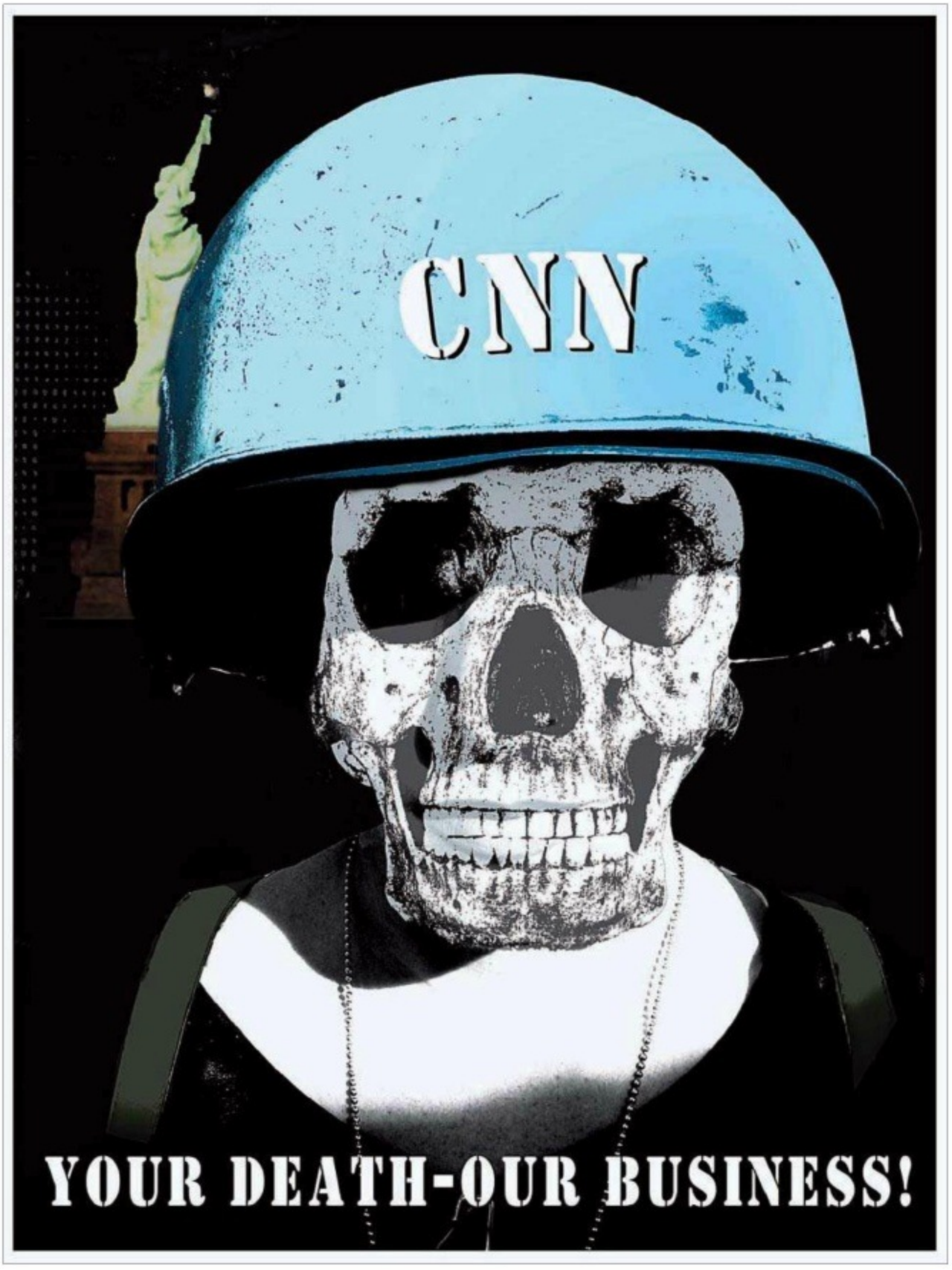
This poster, entered in an exhibition sponsored by the Hong Kong International Poster Triennial 2004, expresses the frustrations U.S. citizens have with the Bush Administration's lack of environmental policies. The gun-slinging cowboy, "trashing everything in its path" while polluting the air and water, reflects not only the United States government's lack of interest in protecting the environment, but also the arrogance and lack of caring for the general welfare of the rest of the Earth.

Title: **Stop the Plant**
Format: **Poster**
Art Director/Designer: **Woody Pirtle/Pentagram**
Client: **Scenic Hudson**
Country: **USA**
Year: **2003**

This poster was a part of a grassroots campaign against the construction of a mammoth cement plant that would emit 20 million pounds of pollutants each year on the east bank of the Hudson in upstate New York. Environmental preservation and concerned citizen groups sponsored the campaign.

Title: **Brainwashing**
Format: **Magazine ad**
Art Director/Designer: **Vladan Srdić**
Client: ***Mlandia* magazine**
Country: **Slovenia**
Year: **2003**

This image of a dial on a washing machine, labeled with the major television netwoks in America, protests the manipulation of the American mass media, who brainwash the public to support war and aggression.



Title: **Your Death–Our Business!**
Format: **Poster**
Art Director/Designers: **Agnieszka Delifina, Thomas Dellert-Dellacroix**
Client: **No client**
Country: **France**
Year: **2002**

War is good business, especially for news organizations. Sensationalistic news always attracts viewers and, thus, advertising dollars.

Title: **Reality TV**
Format: **Poster**
Art Director/Designer: **Peter Kuper**
Client: **AnotherPosterforPeace.org**
Country: **USA**
Year: **2002**

This ghostly downloadable image playing off the abundance of reality shows dominating the networks was produced for antiwar marches in NYC before the Iraq War began.

Title: **Breaking News**
Format: **Postcard**
Art Director/Designer: **Ward Sutton**
Client: **No client**
Country: **USA**
Year: **2003**

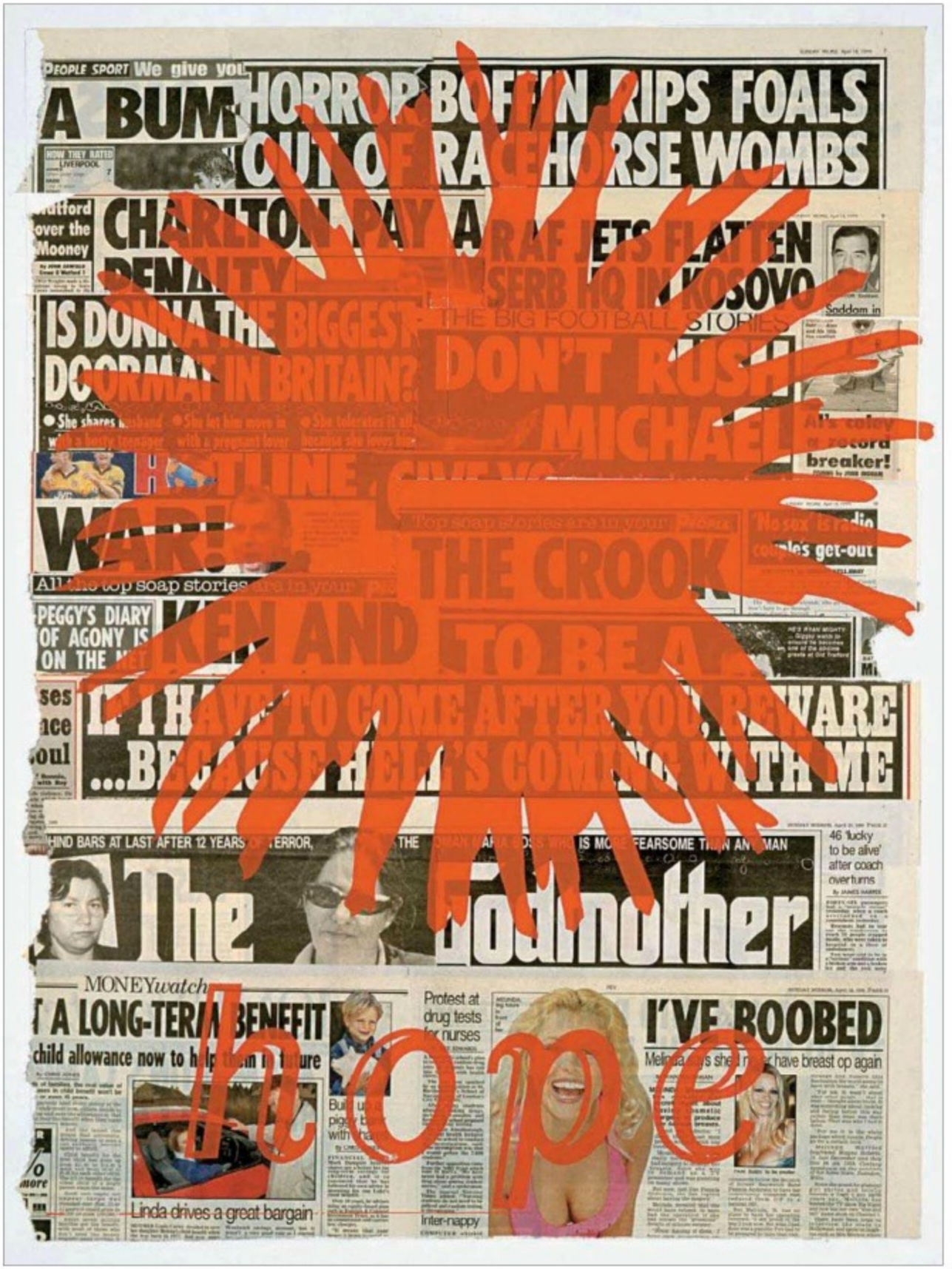
Embedded American journalists were seduced and manipulated into becoming propagandists during the Iraq War, dutifully reporting the toppling of the Saddam Hussein statue in the news media. This postcard served as an invitation/announcement for an event the artist sponsored on the failing of the media.

Title: **Independence**
Format: **Poster**
Art Director/Designer: **Sonja Smith**
Client: **No client**
Country: **USA**
Year: **2003**

This personal expression of dissent was created by the artist for posting in the street on 4th of July (Independence Day), 2003, in opposition to corporate control of the media.

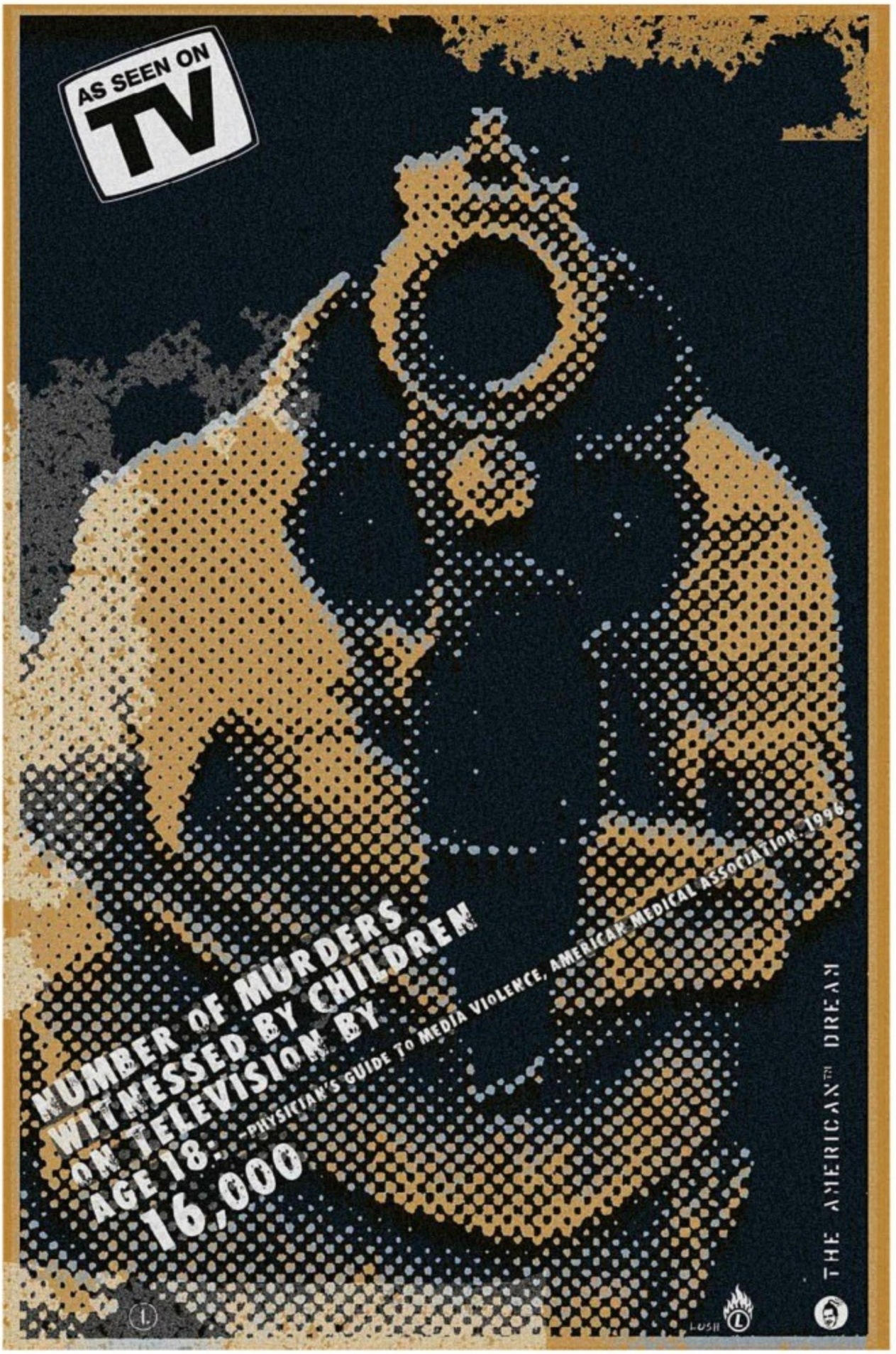
Title: **Media Democracy Day**
Format: **Poster and logo**
Art Director/Designer: **Valerie Thai**
Client: **Campaign for Press and Broadcast Freedom**
Country: **Canada**
Year: **2002–2003**

The image of a clenched fist as a speech balloon was created for Canada's Media Democracy Day created to protest the dominant mass media system and promote independent media and citizens fighting for their right to news and information, and their basic right to communicate their opinions.



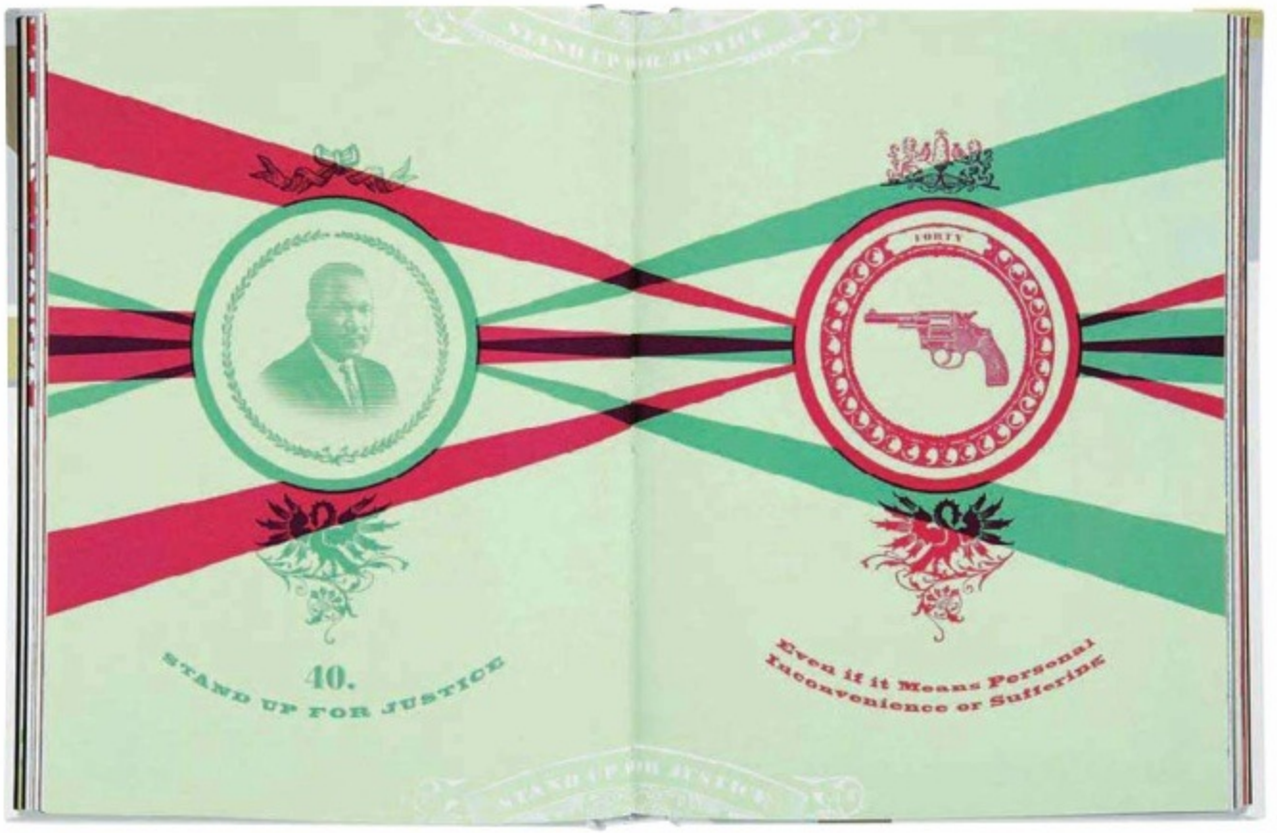
Title: **Hope**
Format: **Poster**
Art Director/Designer: **Charlie Ross**
Client: **No client**
Country: **USA**
Year: **1999**

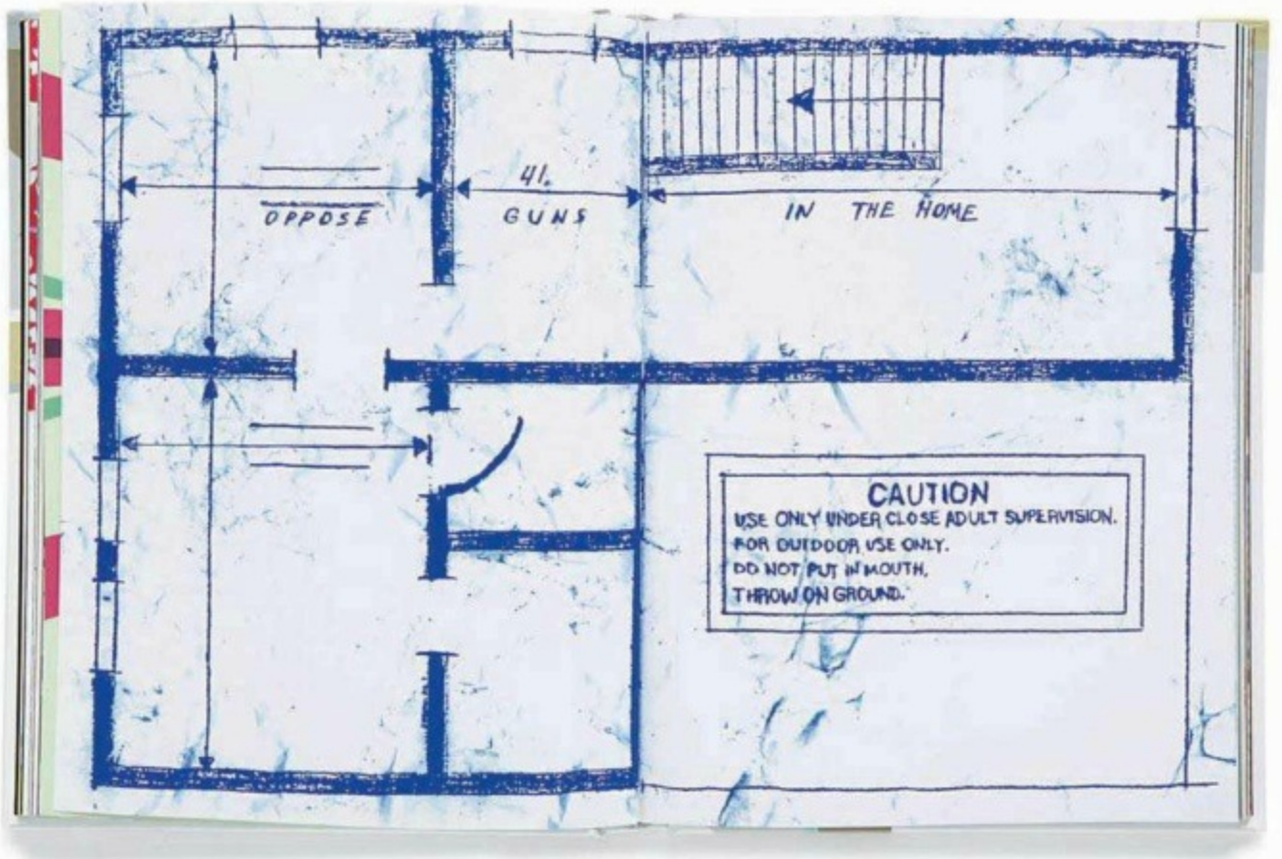
This poster encourages the public to transcend the overwhelming presence of tabloid media and its obsession with violence and scandal. The artist comments, "To believe you can move beyond your mistakes, to me, defines hope."



Title: **As Seen on TV**
Format: **Poster**
Art Director/Designer: **Jeff Louviere**
Client: **The American™ Dream**
Country: **USA**
Year: **2000**

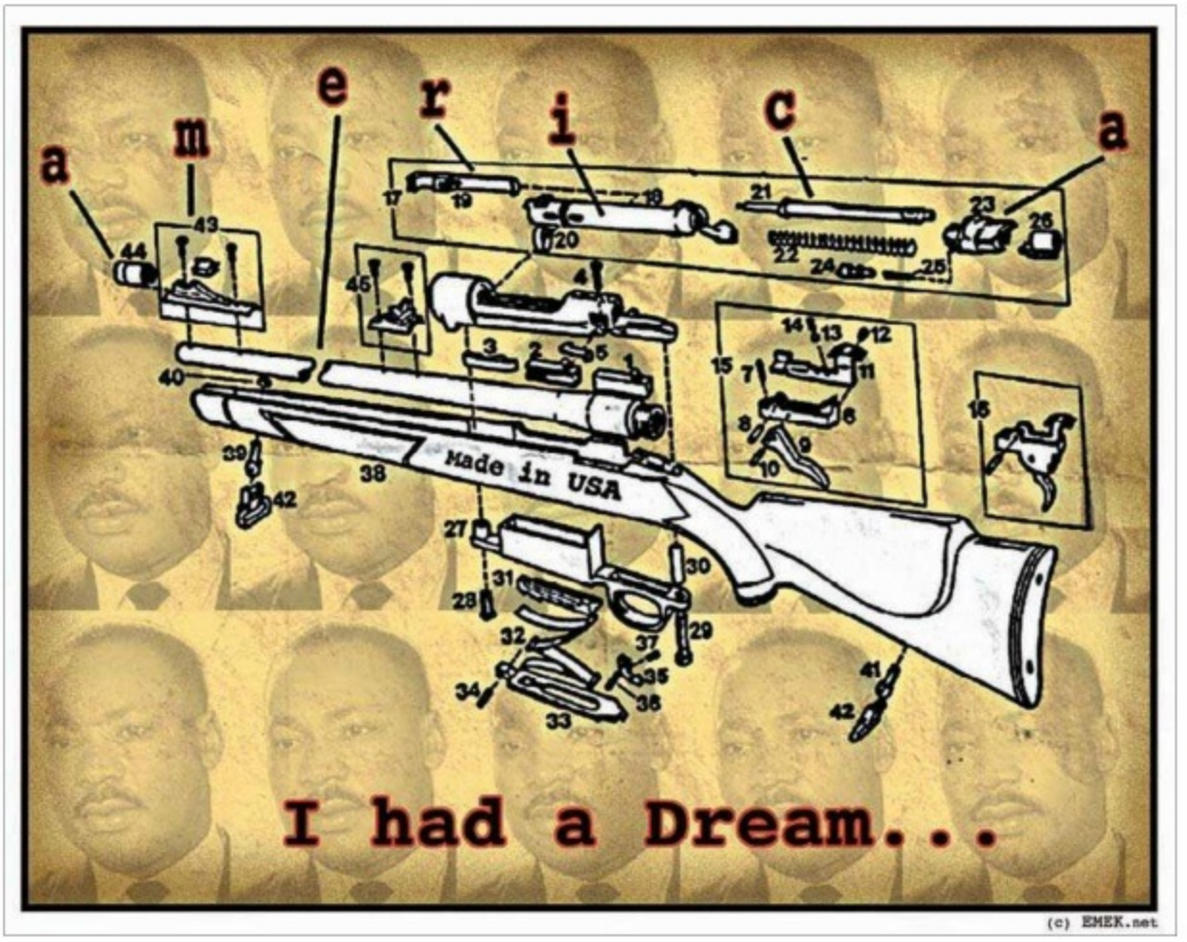
The image is provocative, but the statistic noting that, by the age of 18, American children will have witnessed 16,000 murders on television is even more so.





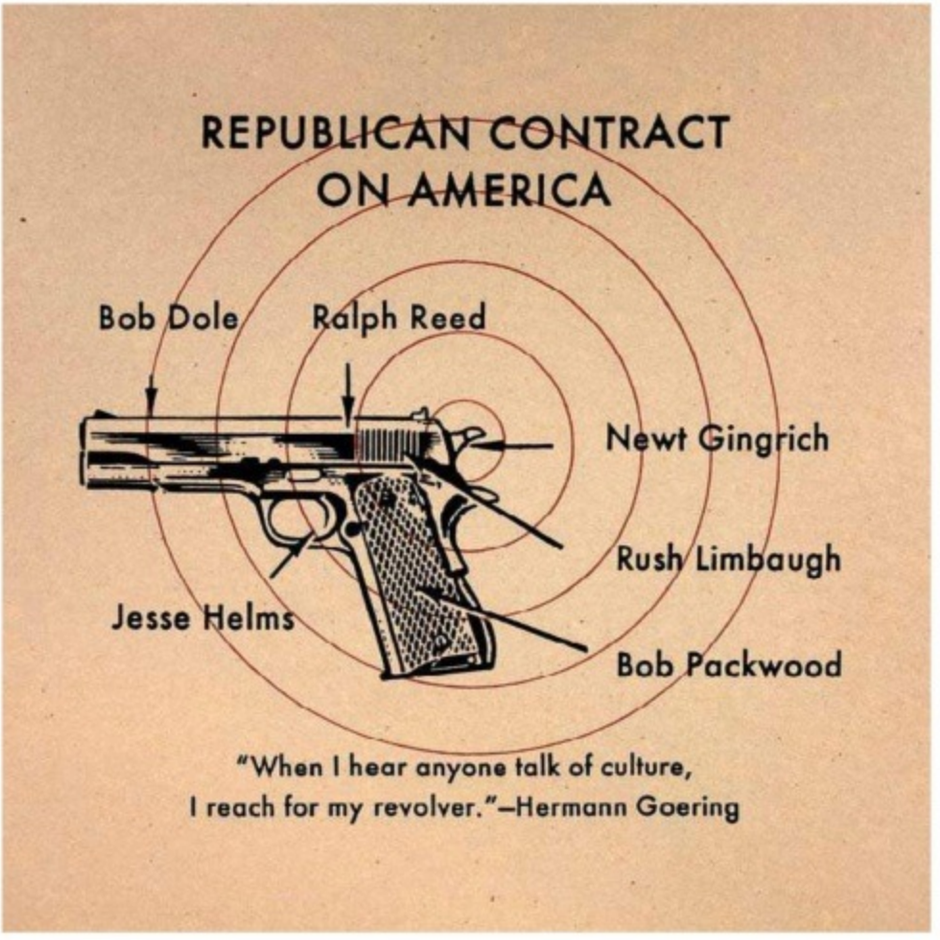
Title: *Peace: 100 Ideas*
Format: **Book**
Art Director/Designers: **Joshua Chen, Max Spector, Jennifer Tolo**
Client: **Chen Design Associates**
Country: **USA**
Year: **2004**

Printed on 100% post-consumer, recycled stock, this booklet imaginatively illustrates 100 ideas for a more peaceful world such as, "stand up for justice even if it means personal inconvenience or suffering."



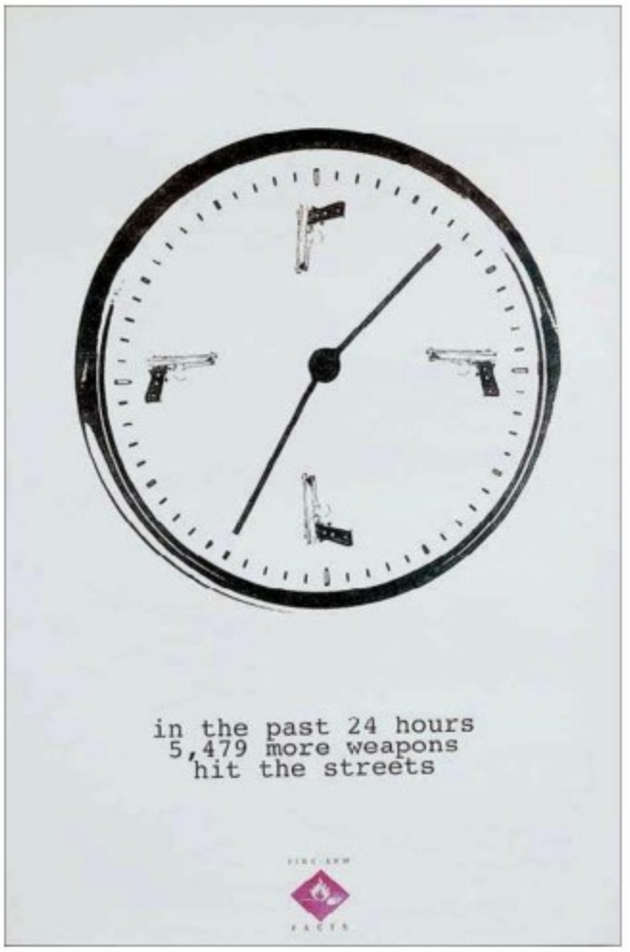
Title: I Had a Dream
Format: Poster
Art Director/Designer: Emek
Client: No client
Country: USA
Year: 1999

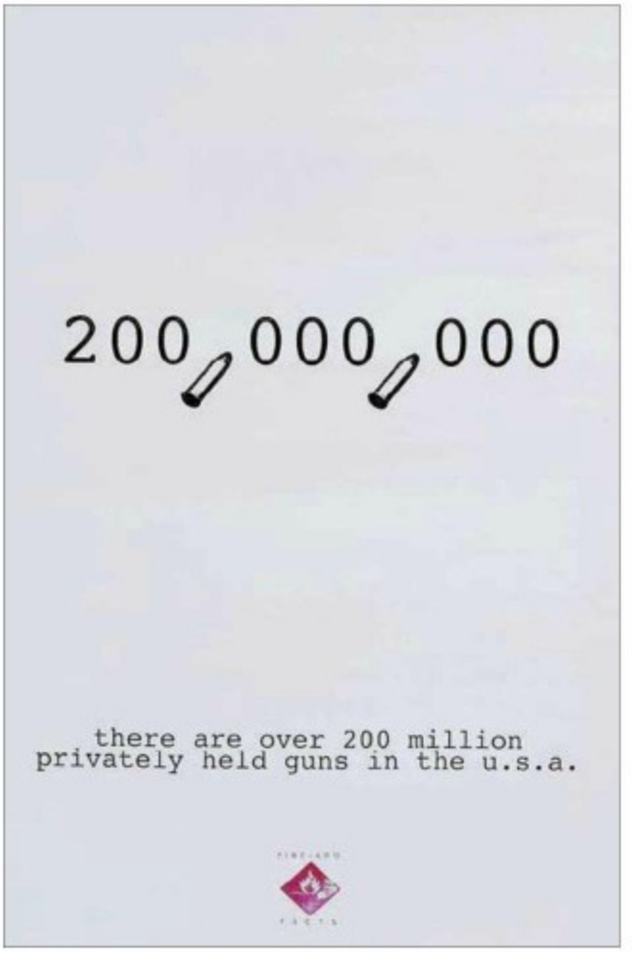
Headshots of assassinated American civil rights leader Martin Luther King, Jr. form the background for this image, illustrating a brief history of American gun violence.



Title: Republican Contract on America
Format: Poster
Art Director/Designer: Mark Fox
Client: No client
Country: USA
Year: 1995

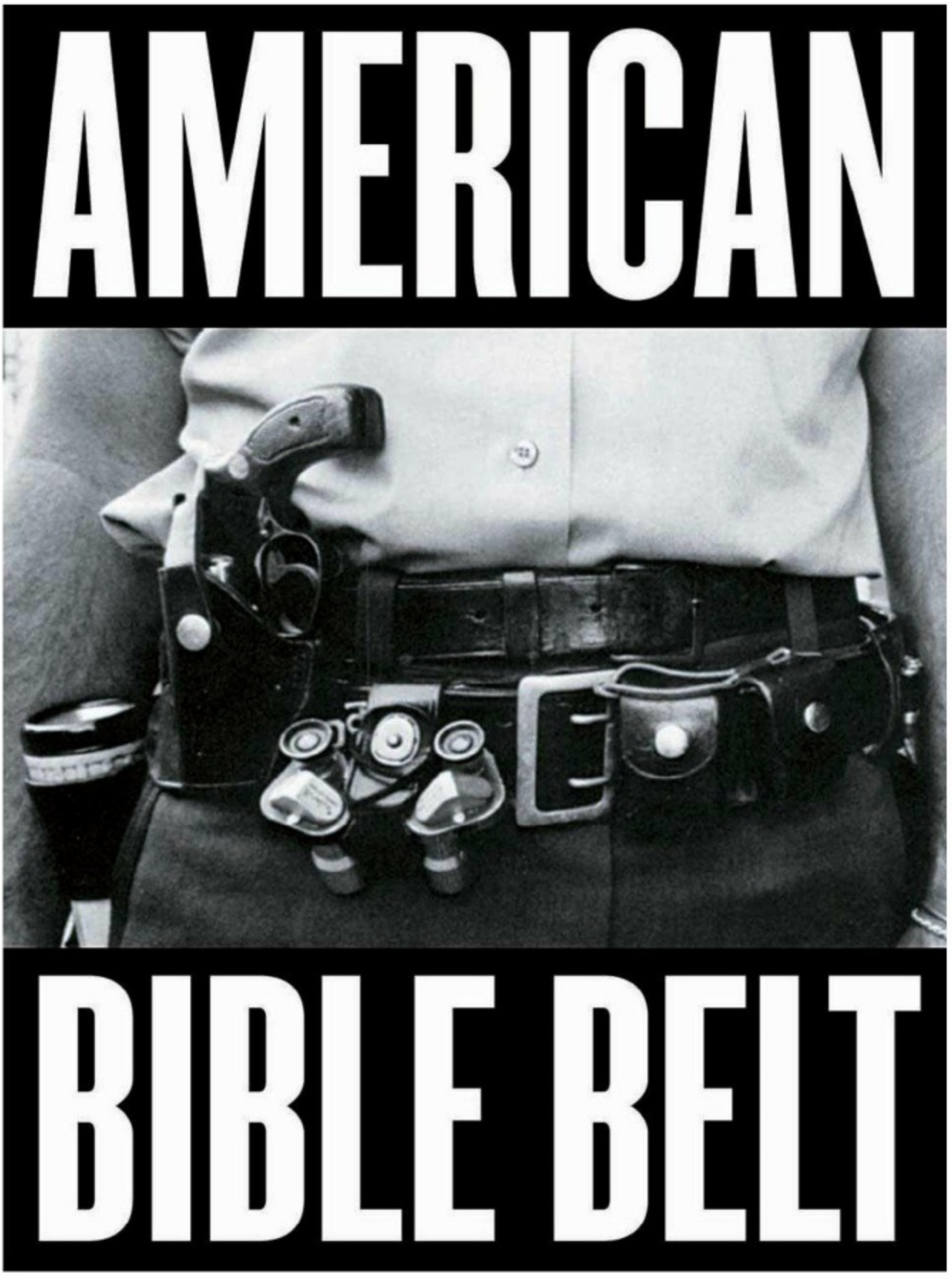
This image was created in response to Newt Gingrich's widely publicized, "Contract with America." Along with a quote by Nazi Hermann Goering, powerful figures of the Republican Party are depicted as all the working parts of a gun, minus the sight, which the designer purposely omitted. The headline "Republican Contract on America" changes the word "with" to "on," eluding to the mafia's terminology for killing someone.





Title: **Fire Arms Facts**
Format: **Poster**
Art Director/Designers: **Kerry Stratford, Herb Stratford**
Client: **No client**
Country: **USA**
Year: **1994**

This guerilla poster campaign was created to educate people about firearm dangers. The state of Arizona grants concealed weapon permits to private citizens. The artist hoped putting posters containing the plain facts about guns on display in downtown Tucson would provoke discussions about the impact of guns on society.



Title: **American Bible Belt**
Format: **Poster**
Art Director/Designer: **John Yates**
Client: **Stealworks**
Country: **USA**
Year: **1995**

This poster is a tough comment on the relationship between fundamentalism and violence in the United States.

Title: **Curb Your God**
Format: **T-shirt**
Art Director/Designer: **Daniel Young**
Client: **No client**
Country: **USA**
Year: **2004**

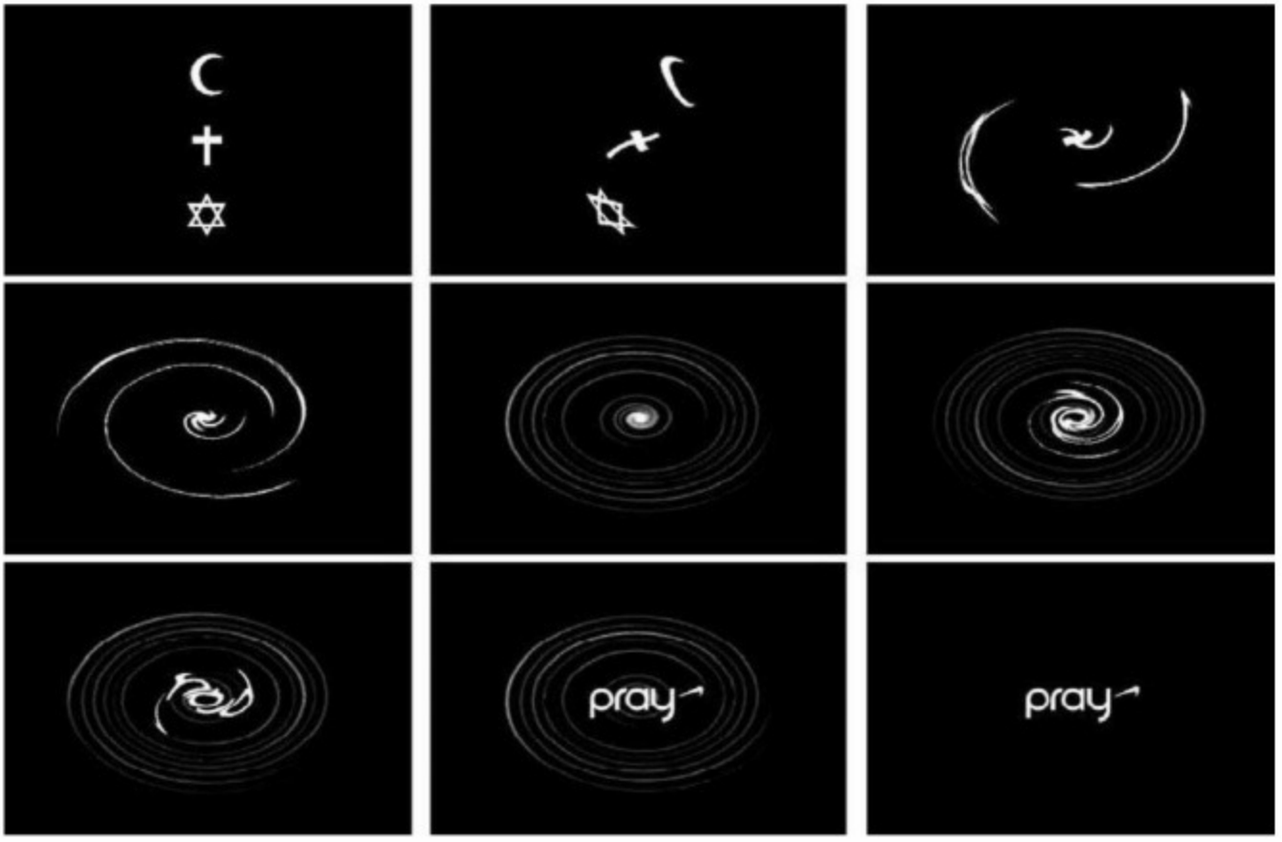
This T-shirt illustrates the designer's personal objection to the worldwide increase in violence and intolerance based on so-called divine instructions.

Title: **Beware of God**
Format: **Metal sign**
Art Director/Designer: **Mark Fox**
Client: **No client**
Country: **USA**
Year: **1992**

This piece parodies a common sign used at the entrance to one's home: "Beware of Dog." The artist comments that he created it "as a public service announcement."

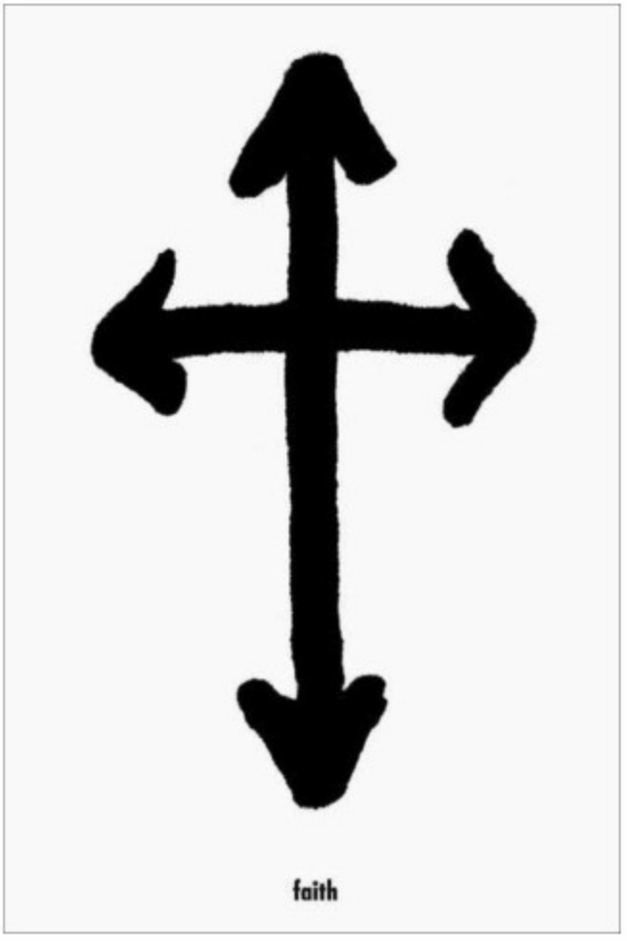
Title: **Pray Nike**
Format: **Video**
Art Director/Designers: **Javier Freeman, Gabriel Freeman**
Client: **Un Mundo Feliz/A Happy World Production**
Country: **Spain**
Year: **2003**

Created for an online video exhibition, familiar religious symbols are transformed into the omnipresent Nike swoosh logo, a potent symbol that represents a time when consumerism has become a new religion. *(top)*



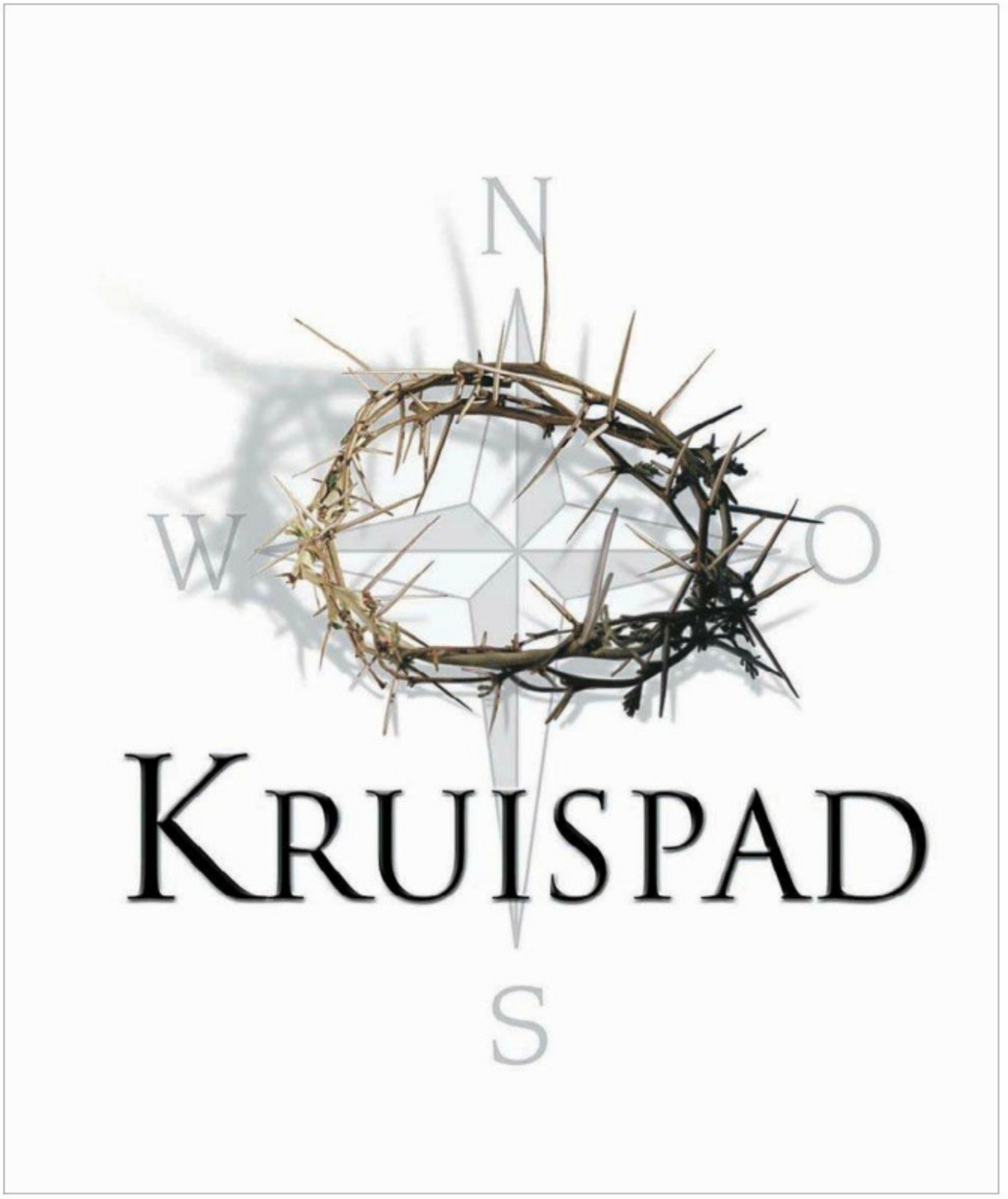
Title: **Faith**
Format: **Unknown**
Art Director/Designer: **Grzegorz Hańderek**
Client: **Unknown**
Country: **Poland**
Year: **2001**

This designer proposes that there is not only one right belief, but that there are many routes one can follow in the name of faith. *(bottom left)*



Title: **Jihad**
Format: **Sticker and stamps**
Art Director/Designer: **Garland Kirkpatrick**
Client: **No client**
Country: **USA**
Year: **2001**

Stickers and stamps were made to point out the irony of Bush's fundamentalist cowboy crusade against terrorism. They were used during the antiwar rallies throughout Los Angeles after September 2001. "Jihad!" sounds like "Yee Haw!" something shouted by a cowboy on a bucking bronco. *(bottom right)*

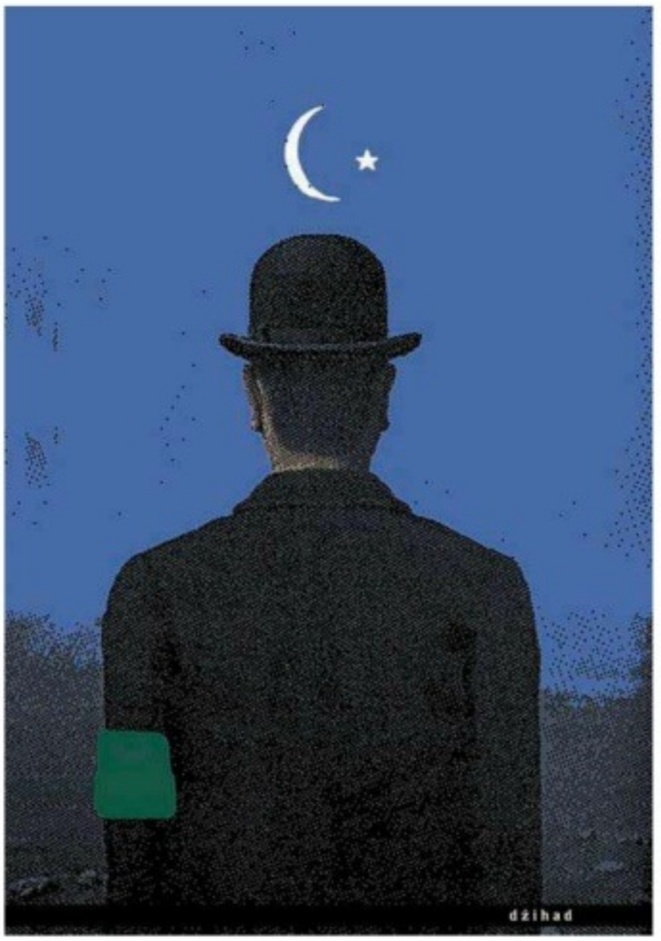


Title: **Crossroads**
Format: **Poster**
Art Director/Designer:
Neels de Coning
Client:
Constantia Dr Church
Country: **South Africa**
Year: **2001**

The Dutch Reformed Church in Cape Town attempted to transform a white Afrikaans speaking church into a multiracial congregation; "Kruispad" means crossroads. The compass underpins a crown of thorns to represent Christ's compassion and the desire to bring about change.

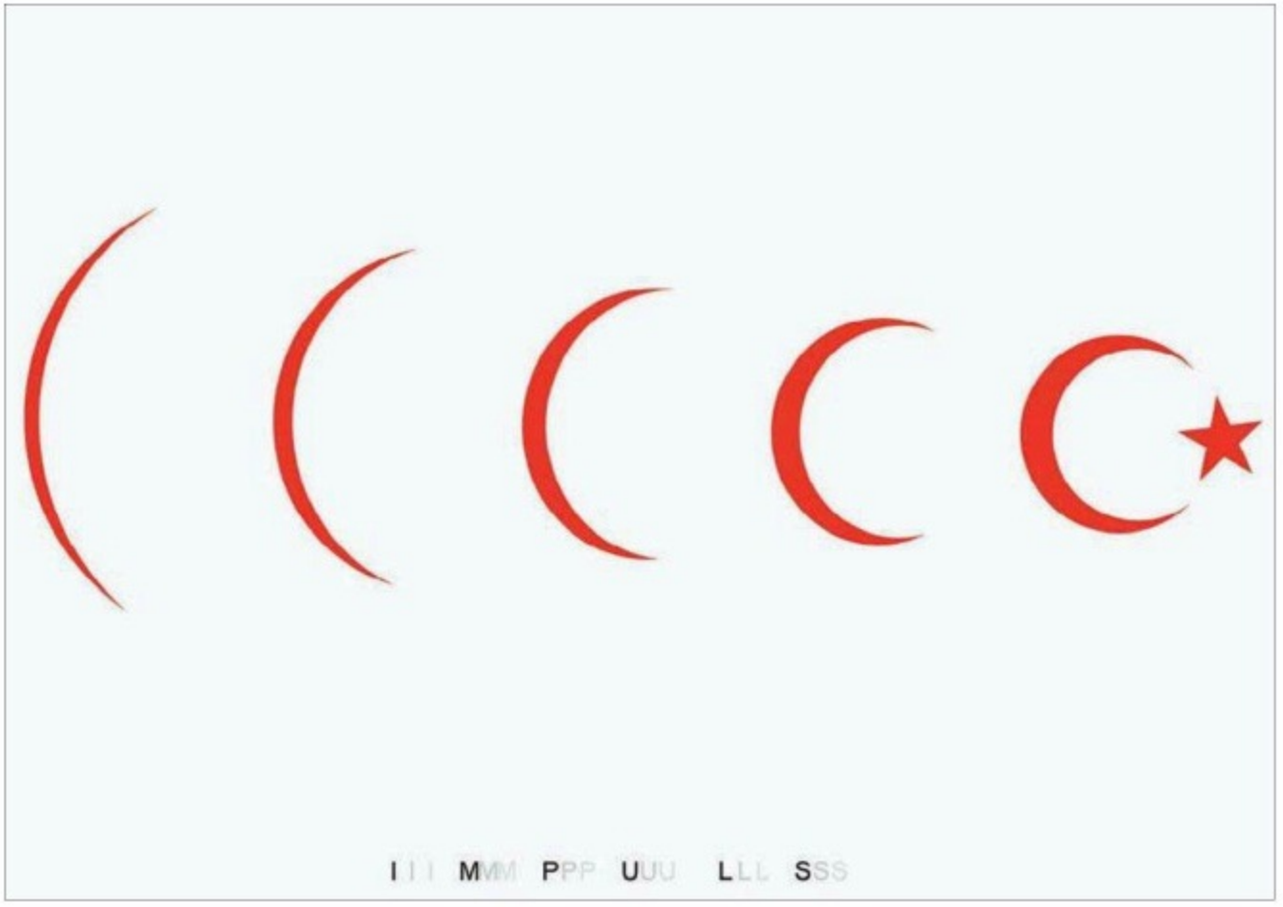
Title: *Coloring Book: A Contemporary Art Project*
Format: **Coloring book**
Art Director/Designers: **Sener Ozmen, Ahmet Ogut**
Client: **Cetinje Biennial V**
Country: **Turkey**
Year: **2004**

The artists created this coloring book parody or "Turkish ghost history," based on their own childhood experiences of schizoid images and historical "reality." The work does not portray any particular ethnic group or nation, rather it illustrates the realities of the homes of a certain part of the population and "the conditions under which the visual intelligence of our children develop."



Title: **Dżihad**
Format: **Poster**
Art Director/Designer: **Ewa Wlostowska**
Client: **No client**
Country: **Poland**
Year: **2002**

Magritte's everyday man here serves to represent the idea of an ordinary European being connected to Jihad. The figure is a secret fighter ready to assume the green color of Jihad and start fighting for the cause at a moment's notice.

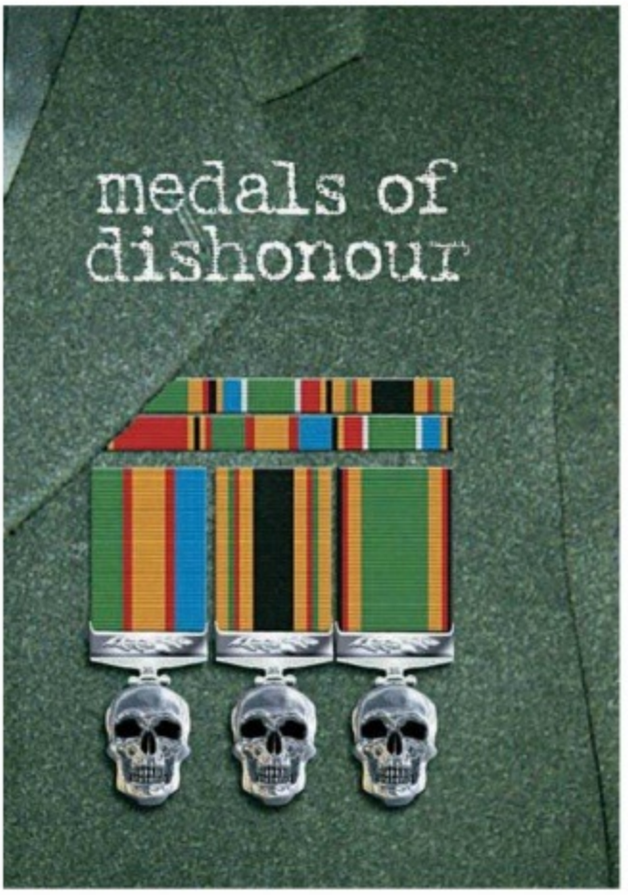


Title: **Impuls**
Format: **Poster**
Art Director/Designer: **Ewa Wlostowska**
Client: **No client**
Country: **Poland**
Year: **2002**

This poster utilizes the simplicity of a symbol to suggest a broader message about the transmission of ideas and information. This artist's suggestion is that to be recognized one must make waves or send impulses throughout the world. The symbol used here is one that has come to represent Islam, the crescent and the star.

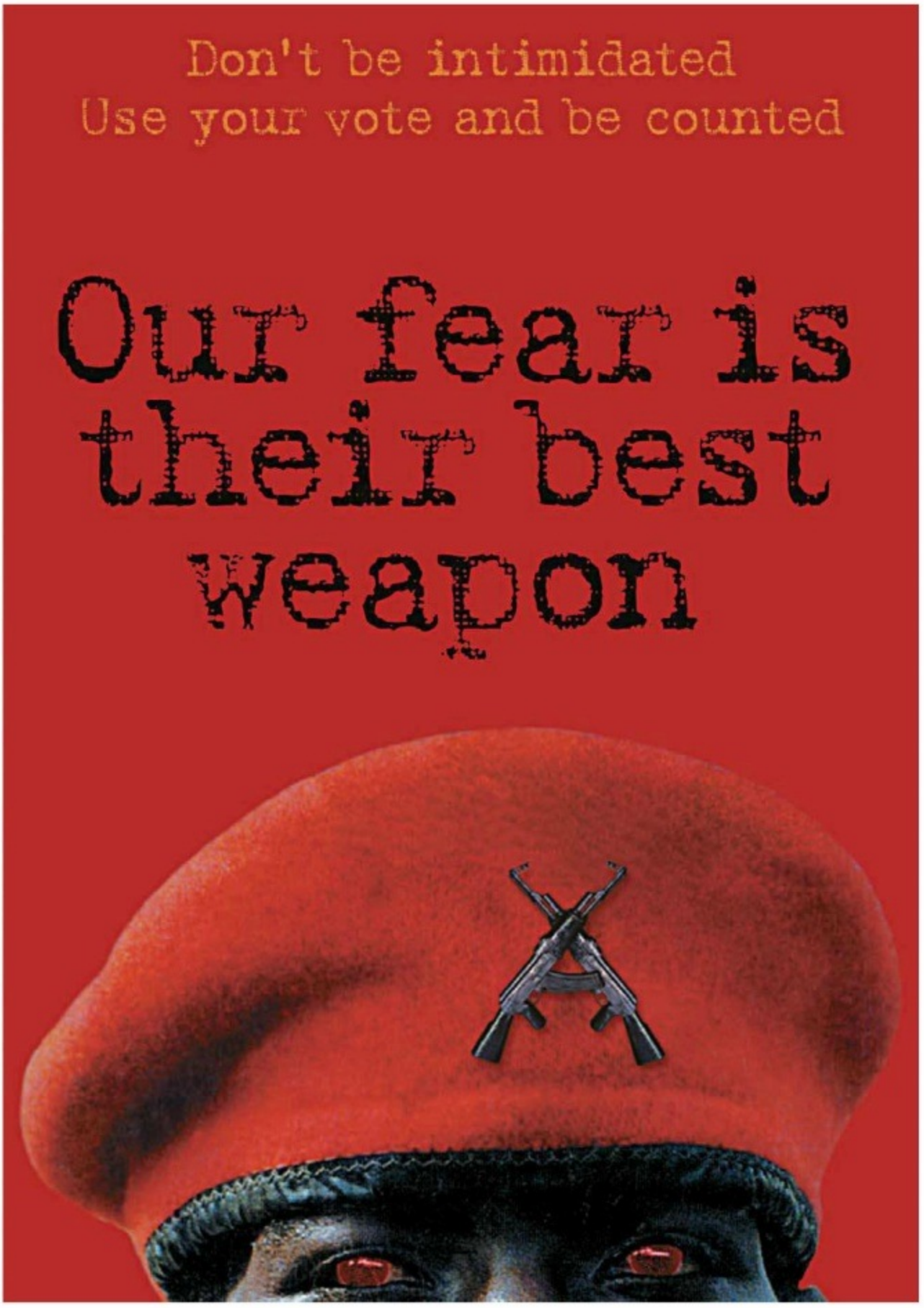
Title: **Hasta La Victoria Siempre**
(Until Victory Always)
Format: **Poster**
Art Director/Designer:
Anatoliy Omelchenko
Client: **No client**
Country: **USA**
Year: **2004**

One man's terrorist is another man's freedom fighter. The designer makes this point in this poster by placing the famous image of Ernesto "Che" Guevara against a green background symbolizing the Muslim religion and adding a crescent moon to the pre-existing star on his beret to symbolize Islam.



Title: **Medals of Dishonour**
Format: **Postcard**
Art Director/Designer: **Chaz Maviyane-Davies**
Client: **No client**
Country: **USA**
Year: **2002**

This piece was created in response to a statement made by defense forces commander General Vitalis Zvinavashe, the day that President Robert Mugabe kicked off his campaign, in which he noted that he and the security organizations would not support anyone with a "different agenda that threatens the very existence of our sovereignty, our country, and our people."



Title: DRC/Impunity/ Fear Is the Best Weapon
Format: Postcards
Art Director/Designer: Chaz Maviyane-Davies
Client: No client
Country: USA
Year: 2002

This postcard telling viewers "Do not be intimidated. Use your vote and be counted. Our fear is their best weapon." is a response to the redeployment of the 5th Brigade into Matebeleland, which added a psychological twist to the continued intimidation campaign in Zimbabwe.

The designer comments, "Robert Mugabe sent our troops to die in a war in the Democratic Republic of Congo. It had nothing to do with the interest of the citizens of Zimbabwe but with his personal greed." *(opposite bottom left)*

"T-shirts are a life-and-death matter in Zimbabwe. Wear an opposition T-shirt and you become a walking target. The ruling party's (ZANU) T-shirt, on the other hand, allows the wearer immunity from the authorities." This design converts the A to the anarchist symbol to reflect the current reality. *(opposite bottom right)*

Title: **Rastros Unbanos Archivo Graffitero**
Format: **Street art–Combined stencil and graffiti**
Art Director/Designer: **Anonymous**
Photos: **Emilio Petersen's Rastros Urbanos–Archivo Graffitero**
Client: **No client**
Country: **Argentina**
Year: **2003**

This collection of stenciled graffiti printed on Buenos Aires city walls is part of a project examining street graffiti (www.elportaldemexico.com). The material, gathered from mid-2003 to the present day, includes approximately 1,600 images and reveals that the medium is often used to voice political discontent.

This stencil points out the ironic and opportune capture of Saddam Hussein just before Christmas in 2003. *(top left)*

One can only assume the artist's intent with this stencil of George W. Bush as Mickey Mouse. *(top right)*

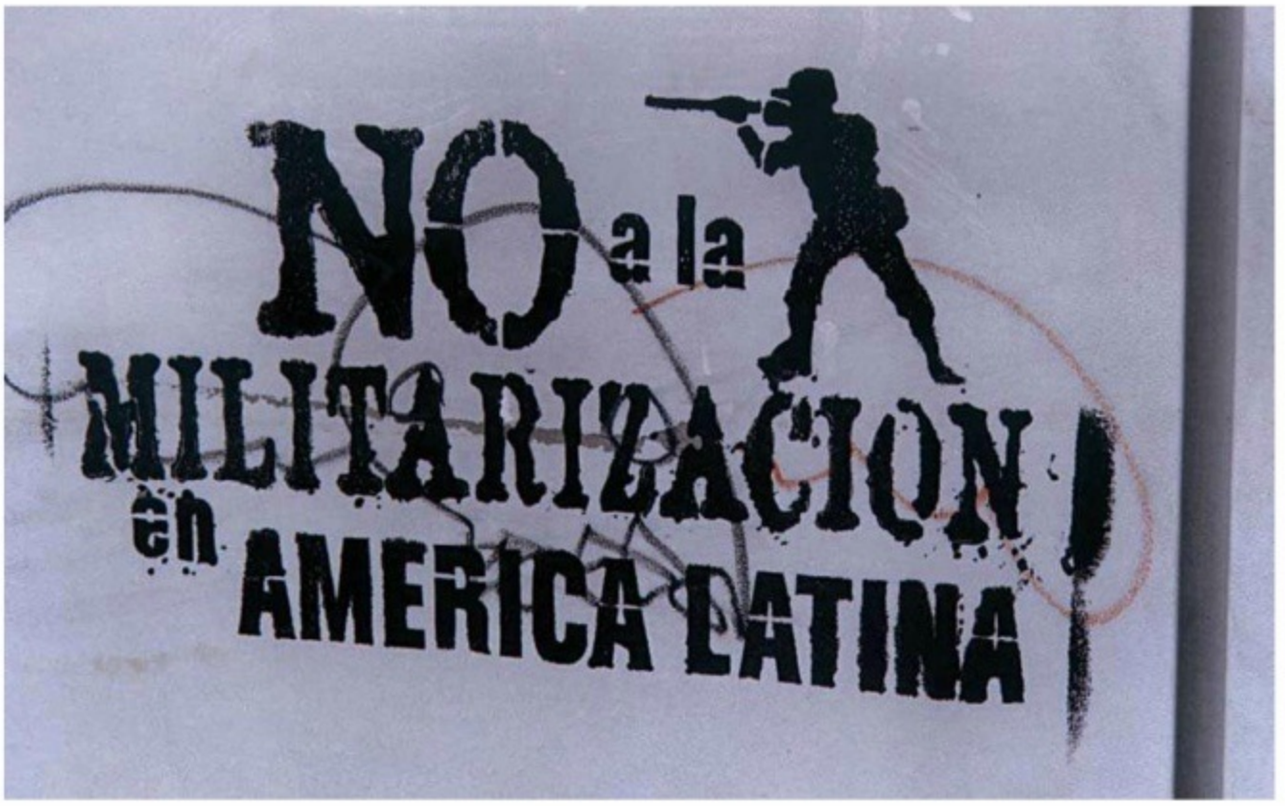
An American female is shown bowling with a bomb, symbolizing America's abuse of force in its attempts to solve international conflicts. *(bottom left)*

An anarchist's redesign of Milton Glaser's iconic logotype replaces the heart with a bomb. *(bottom right)*

This stencil combines Roberto Santucho, a Trotskyist leader of the PRT and ERP political movements in the 1970s, Ernesto Che Guevara, and the word "Exocet," which was the missile that was used to sink several English ships during the Malvinas (Falklands) war in 1982. *(top)*

Argentina Arde (Argentina Burns), a group of young artist activists who came together during the 2001 social conflicts, promotes itself with this two-color stencil of its logo. *(bottom left)*

The Ford Falcon was the government vehicle of choice for kidnapping citizens and the year of the coup d' etat is noted on the license plate. Many people believe the present exhortation kidnappings are being performed by mass-murderers still on the police force in Argentina. *(bottom right)*



Title: No a la militarizacion en America Latina
Format: Street art–stencil
Art Director/Designer: Anonymous
Photos: Emilio Petersen's Rastros Urbanos–Archivo Graffitero
Client: No client
Country: Argentina
Year: 2004

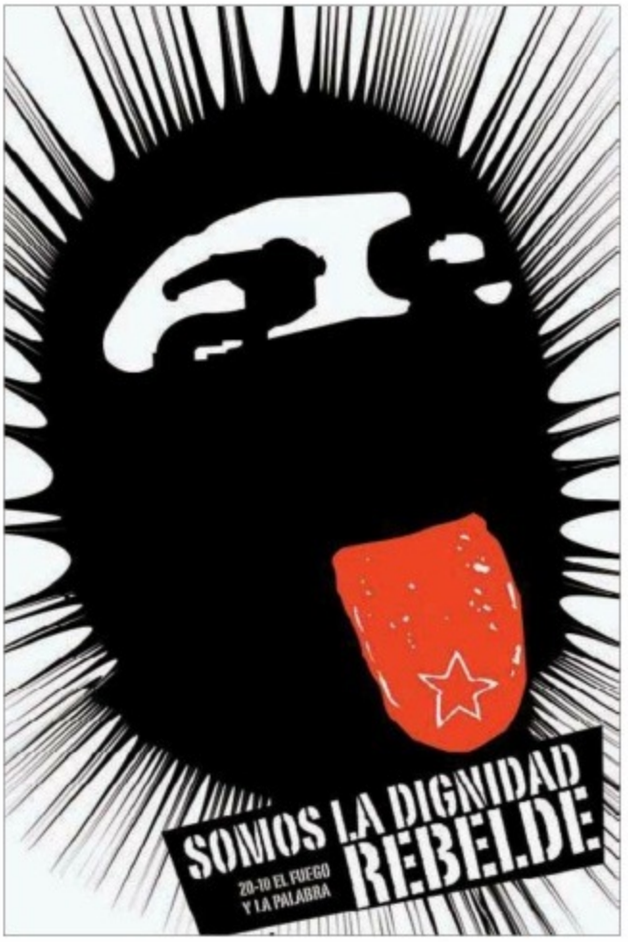
This stencil signifies a clear resistance to the militarization of Latin America.

Title: Mass Murderers Live Here
Format: Street art–poster and two-color stencil
Art Director/Designer: Anonymous
Photos: Emilio Petersen's Rastros Urbanos–Archivo Graffitero
Client: No client
Country: Argentina
Year: 2003

The redesigned world cup logo of 1978 shows the date, and the map reveals the locations of the clandestine detention centers and the torturer's addresses from that time.

Title: **Se cayo el sistema (The system falls)**
Format: **Street art–stencil**
Art Director/Designer: **BsAsTCL (Buenos Aires Stencil Group)**
Photos: **Emilio Petersen's Rastros Urbanos–Archivo Graffitero**
Client: **No client**
Country: **Argentina**
Year: **2004**

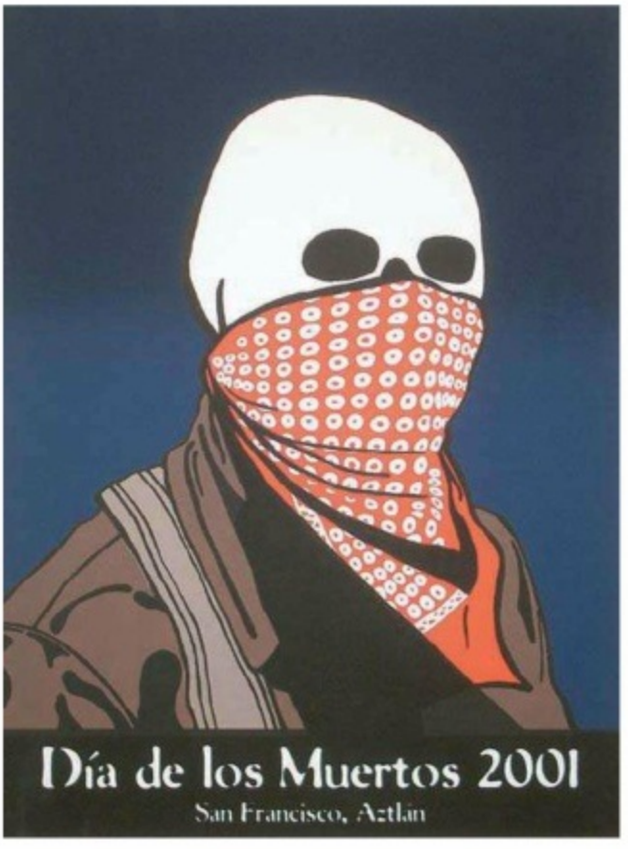
The sinking of the Titanic makes an effective background for the pun made from the revolutionary slogan of the 1960s and 70s: "Hay que destruir el systema (We must destroy the capitalist system)," and the contemporary computer-speak, "The system collapsed."



Title: **Rebel Dignity, National Identity**
Format: **Poster**
Art Director/Designer: **Leonel Sagahón**
Client: **La Corriente Eléctrica**
Country: **Mexico**
Year: **2001**

Fingerprints represent identity. This artist removed the center of a fingerprint to emphasize two key aspects of the Mexican Zapatista movement. The first is the lost identity of Mexico's indigenous people. The second is the hidden identity of the rebels symbolized by the formation of a ski mask. Created in 2001 to support the Zapatista march on Mexico City petitioning for constitutional recognition, this poster focuses attention on the complexity of having to hide one's own identity in order to regain it for others. *(top left)*

Title: **We Are the Rebellious Dignity**
Format: **Poster**
Art Director/Designer: **Andrés Mario Ramírez Cuevas**
Client: **FZLN**
Country: **Mexico**
Year: **2004**



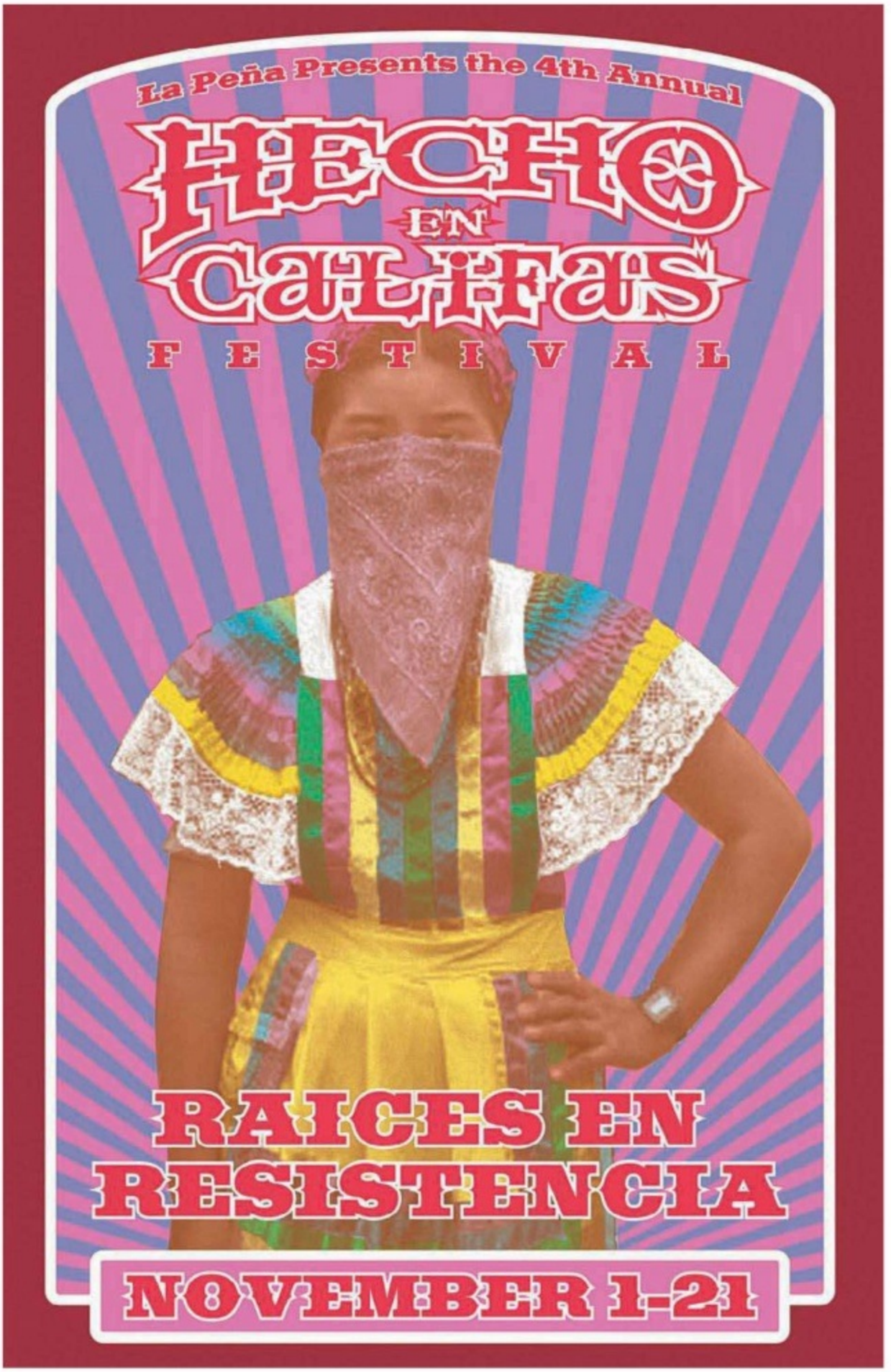
This powerful graphic image commemorates the tenth anniversary of the Zapatista uprising, perhaps the most significant event in indigenous Mexico's struggle for freedom and justice since the 1910 Revolution. The combination of the ski mask, the left wing–oriented red tongue, and the words "we are the rebel dignity" conveys the passion behind the Zapatista movement as symbolized by this bold, and undeniably dynamic, composition. *(top right)*

Title: **Day of the Dead**
Format: **Poster**
Art Director/Designer: **Jesus Barraza**
Client: **No client**
Country: **USA**
Year: **2001**

This poster was made for the 2001 Day of the Dead celebration in San Francisco. The artist chose to dedicate it to all the people who have fallen during the Zapatista struggle in Chiapas, Mexico. *(bottom)*

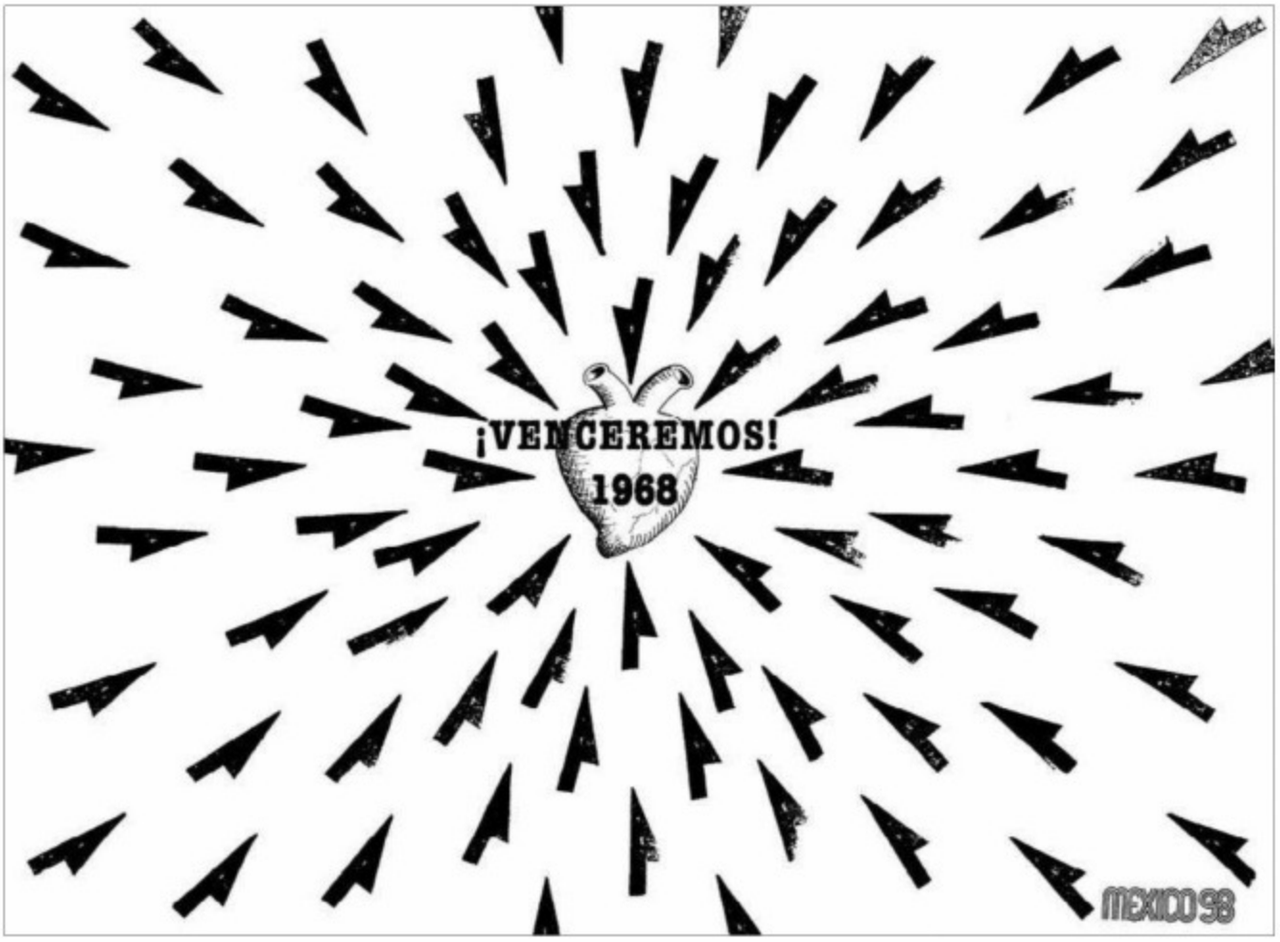
Title: **Queen of Mexico and the Empress of America**
Format: **Poster**
Art Director/Designer: **David Rojas**
Client: **No client**
Country: **Mexico**
Year: **1994**

This poster was designed for the first anniversary of the left-wing, religious Zapatista uprising in Chiapas, Mexico. The "ski" mask (which the Zapatistas are known to wear to protect their identity and avoid being targeted by the government) symbolizes the revolution and the desperate state of mind of a very divided, punished, and quite forgotten community inside Mexico. The Virgin of Guadalupe symbolizes unity, solidarity, hope, and "mexicanidad," the unifying and healing power of religion.



Title: **Made in Califas**
Format: **Poster**
Art Director/Designer: **Jesus Barraza**
Client: **La Pena Cultural Center**
Country: **USA**
Year: **2003**

The tenth anniversary of the Zapatista uprising in Chiapas, Mexico, is commemorated by this "roots of resistance" poster.

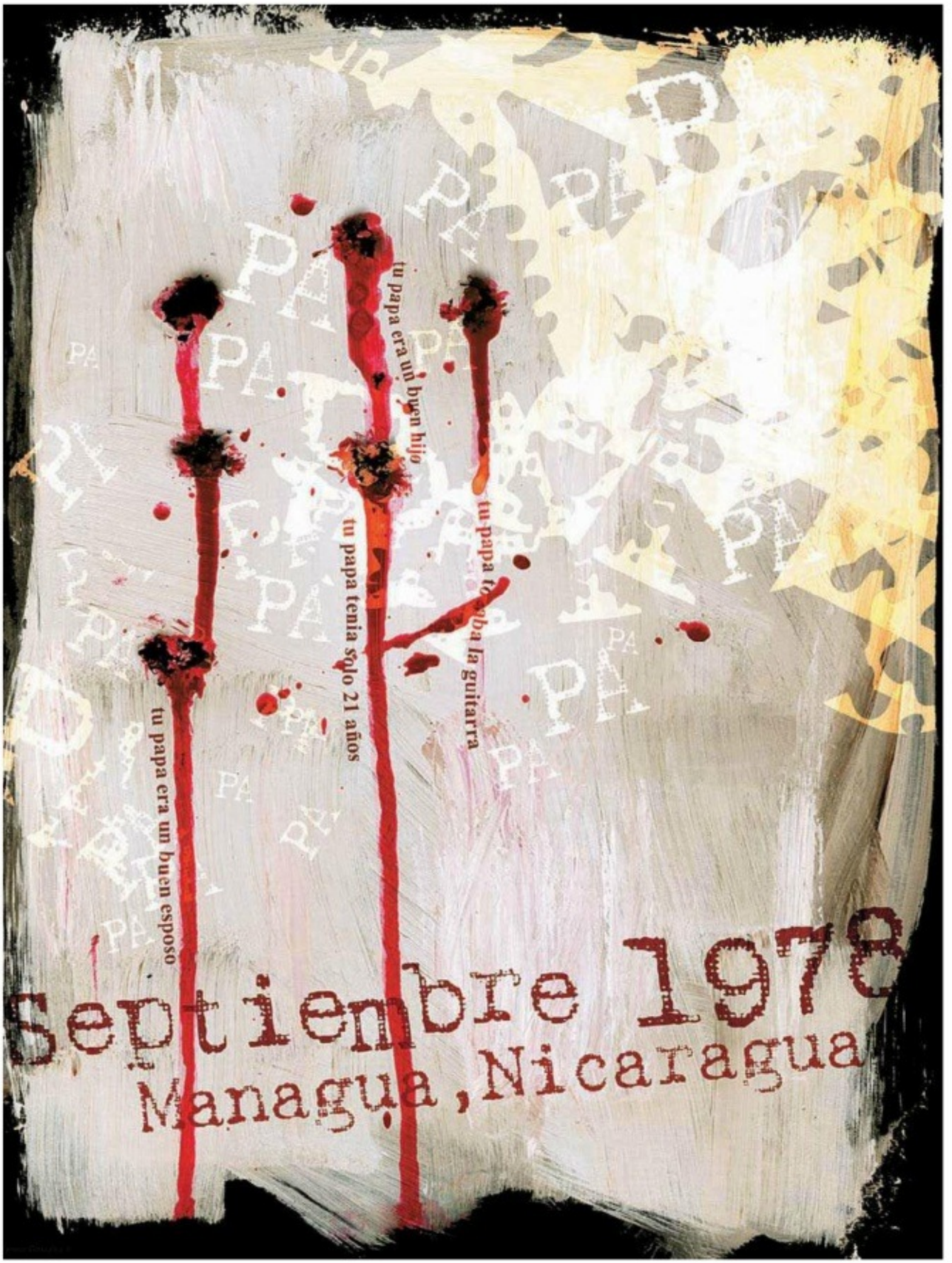


Title: We Shall Overcome
Format: Poster
Art Director/Designer: Leonel Sagahón
Client: 1968–1998 Project
Country: Mexico
Year: 1998

The 1968 Mexican student movement protesting the government's decision to invest in hosting the Olympic Games when the country was suffering extreme poverty celebrated its thirtieth anniversary with this poster. The design symbolically depicts the events of that day in which the army gunned down hundreds of people in Tlatelolco Square just before the beginning of the Games. Mexican religious imagery tends to be quite visceral, hence the more realistic version of a heart rather than a more stylistic one.

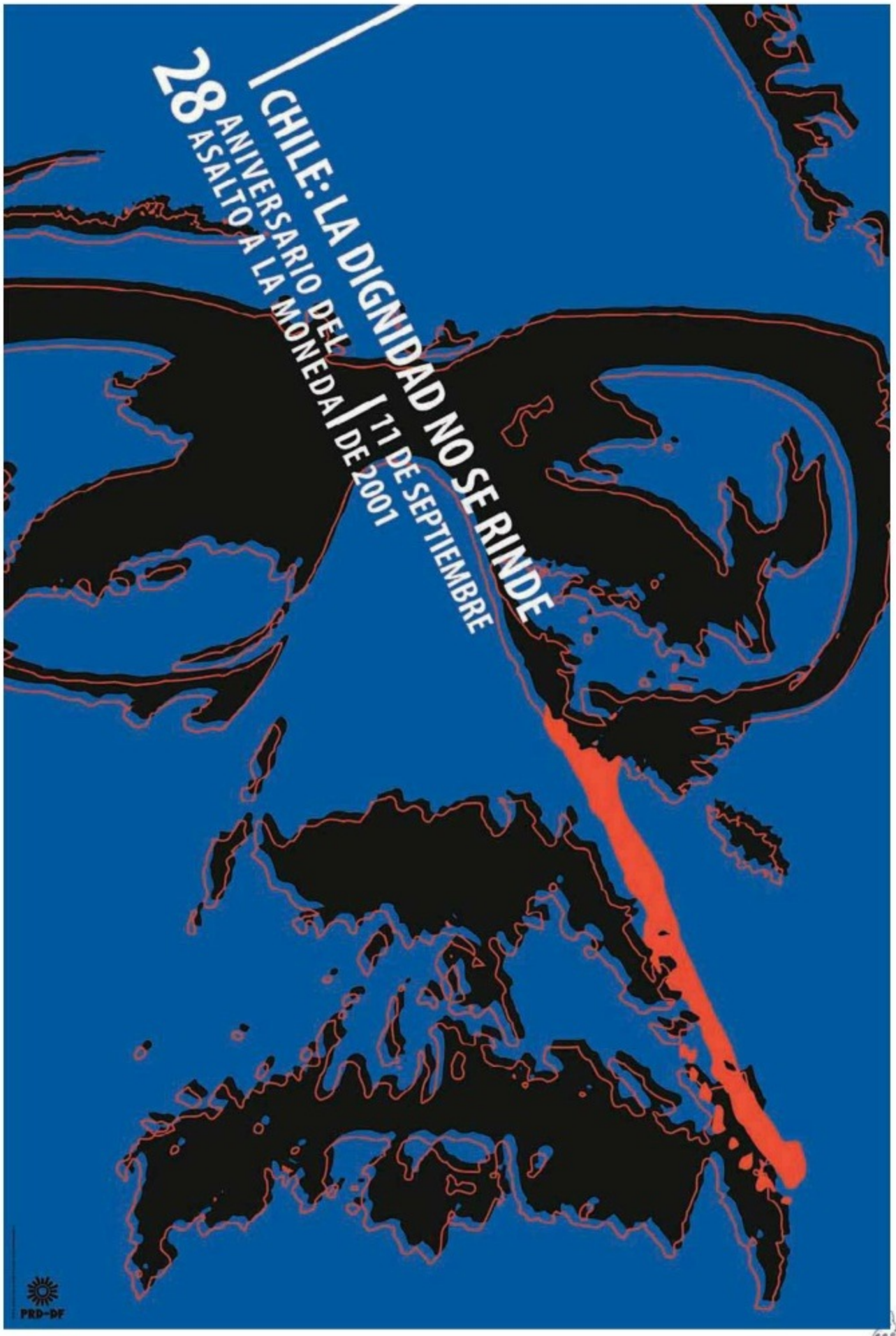
Title: The Missing Ones
Format: Poster
Art Director/Designer: Leonel Sagahón
Client: No client
Country: Mexico
Year: 2004

More than 500 people disappeared after detainment by Mexican authorities. This poster asks, "Where are they? The forced disappearance of people is a crime that remains unpunished in our country."



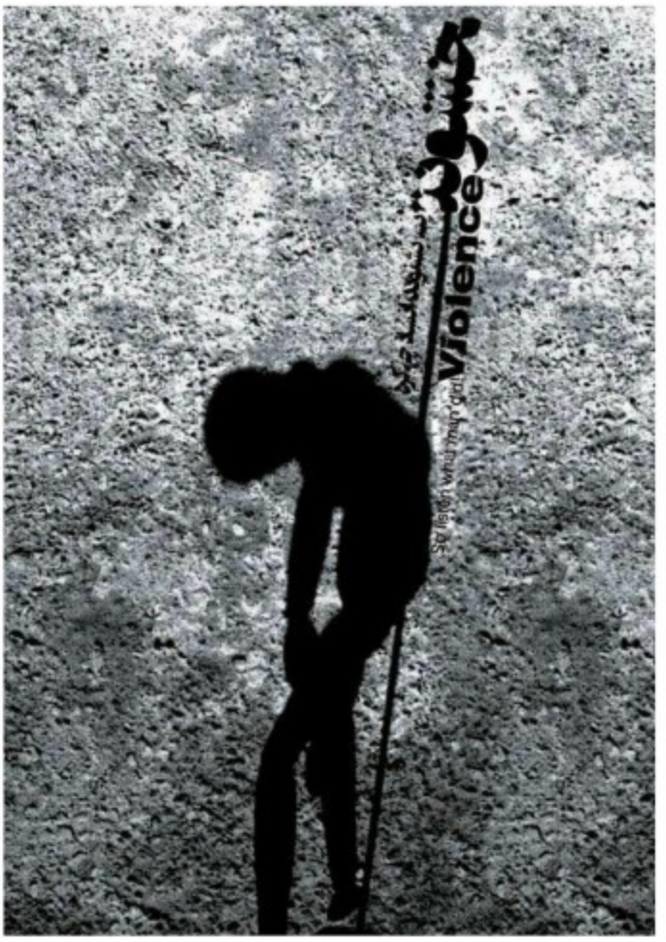
Title: **September 1978: Managua, Nicaragua**
Format: **Poster**
Art Director/Designer: **Fermin Gonzalez**
Client: **Managua, Nicaragua**
Country: **USA**
Year: **Unknown**

September 1978 was a particularly bloody month in the Nicaraguan insurrection. The text on the poster along each bullet hole reads "Your Papa was a good son/Your Papa played the guitar/Your Papa was only 21 years old/Your Papa was a good husband." The insurrectionary war that brought down a fifty-year dictatorship in Nicaragua and put the Sandinistas in power in 1979 took thousands of lives, many of them civilians.



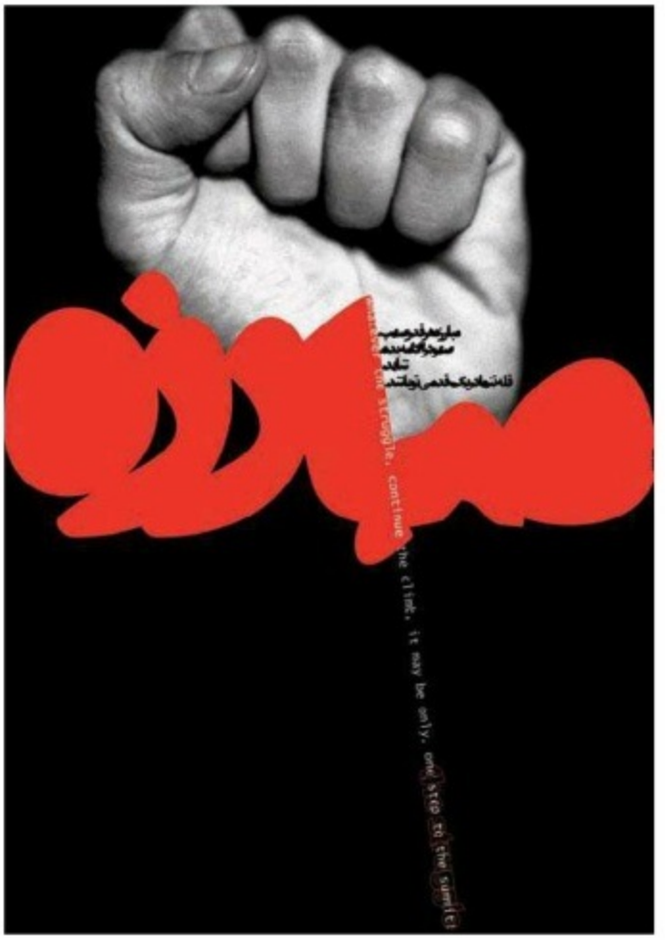
Title: **Chile: Dignity Does Not Surrender**
Format: **Poster**
Art Director/Designer: **Andrés Mario Ramírez Cuevas**
Client: **PRD-DF**
Country: **Mexico**
Year: **2001**

This expressionistic portrait of Salvador Allende, assassinated democratic president of Chile, commemorates the twenty-eighth anniversary of the coup d'etat by the Chilean military, led by the future dictator Augusto Pinochet.



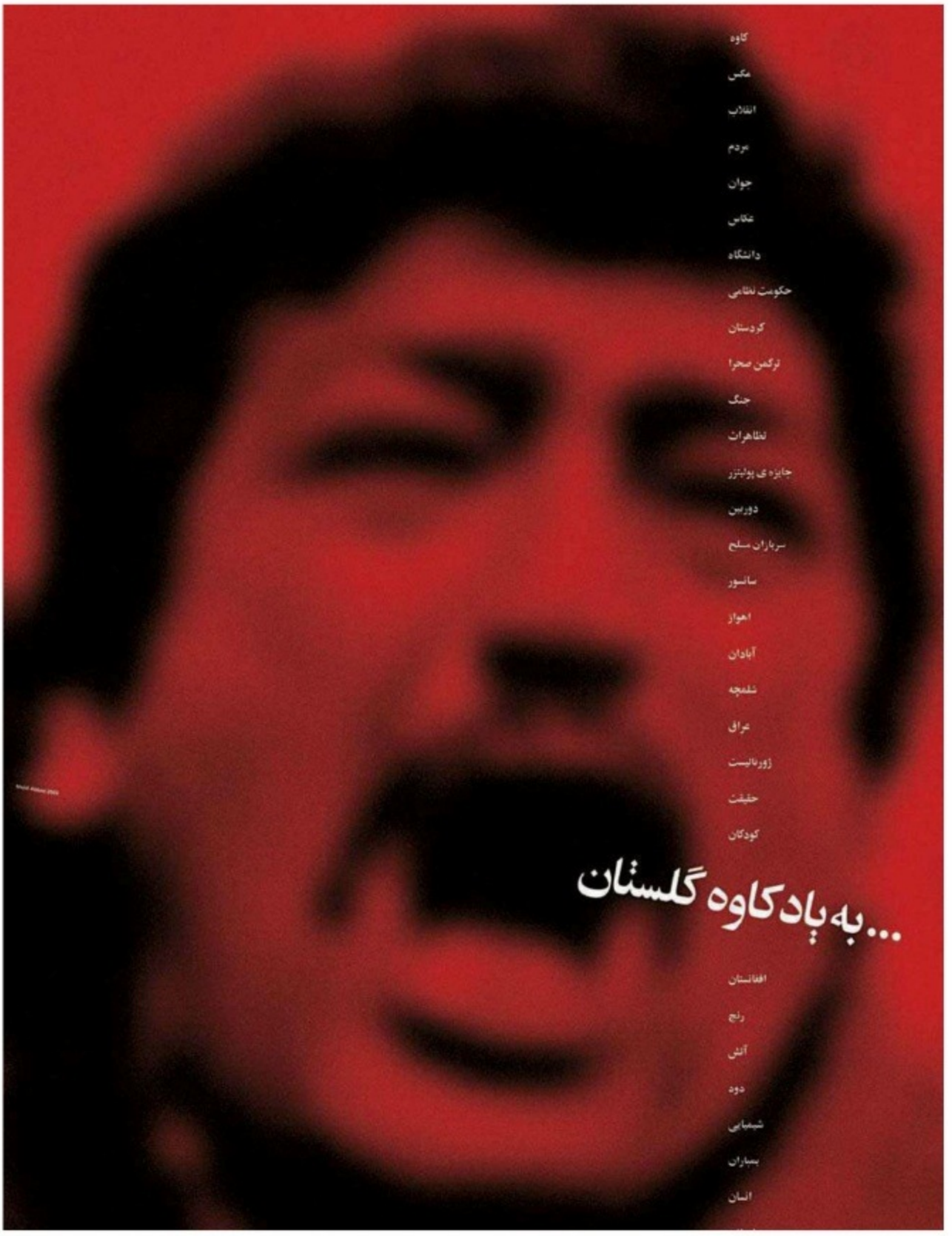
Title: **Violence**
Format: **Poster**
Art Director/Designer: **Pedram Harby**
Client: **No client**
Country: **Iran**
Year: **2004**

The shadow cast by a skewered IKEA doll (skewering was once a traditional method of torture in Iran) shows no one is safe from the violence that is inherent in mankind.



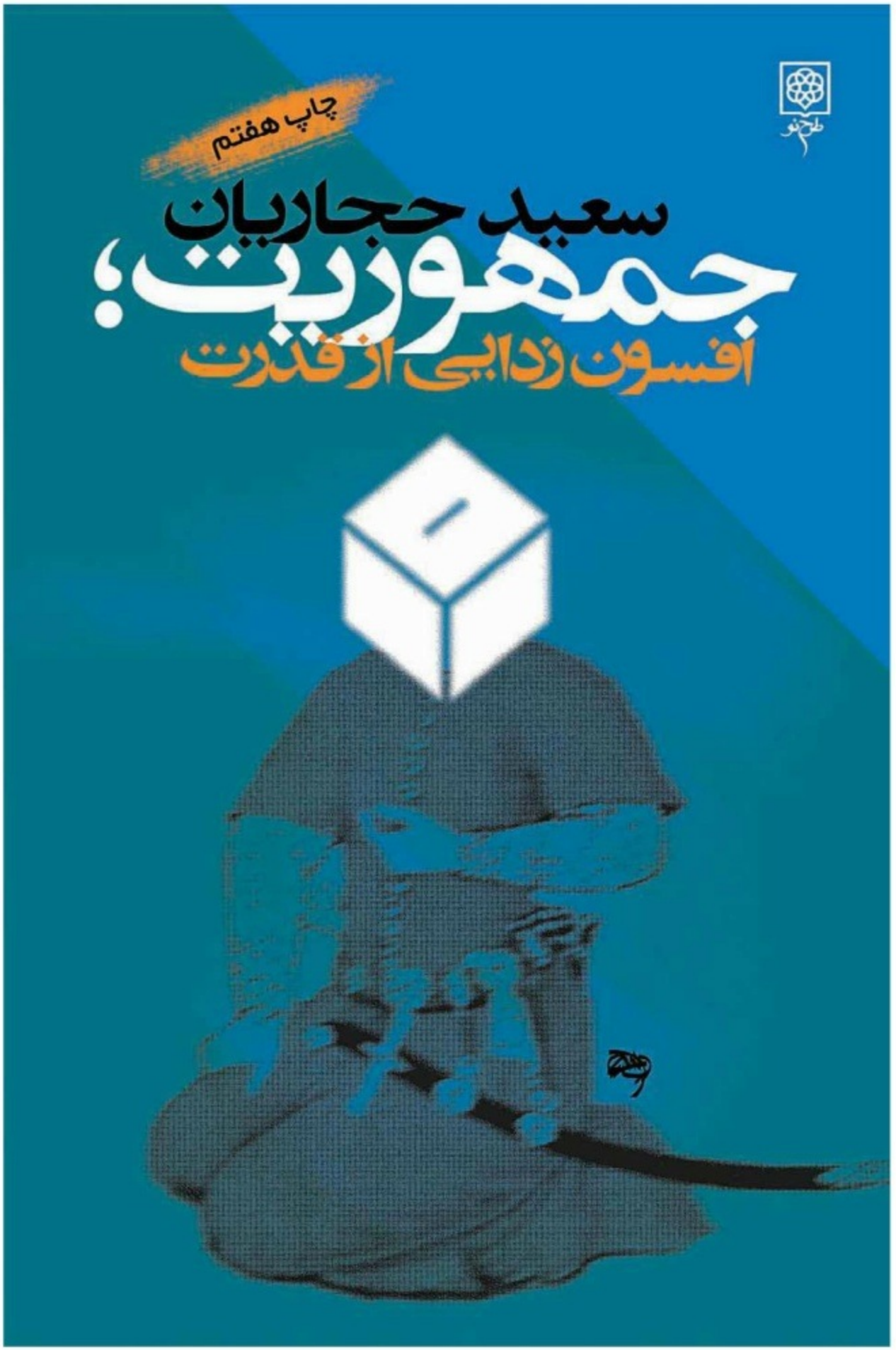
Title: **The Struggle**
Format: **Poster**
Art Director/Designer: **Pedram Harby**
Client: **No client**
Country: **Iran**
Year: **2003**

The text on this Iranian poster reads, "Whatever the struggle, continue the climb, it may be only one step to the summit!" The oppressed peoples of the world, despite different cultures and environments, have the same hopes and dreams as echoed by Martin Luther King, Jr.'s infamous 1968 speech, "I've been to the mountaintop."



Title: In Memoriam Kaveh
Format: Poster
Art Director/Designer: Majid Abbasi
Client: No client
Country: Iran
Year: 2003

This poster commemorates renowned photojournalist Kaveh Golestan, who in 2003, after decades of covering conflicts in the Middle East, was killed by a landmine while on assignment in northern Iraq. This powerful image is a detail from one of Golestan's photographs taken during 1979 student uprisings at the University of Tehran.

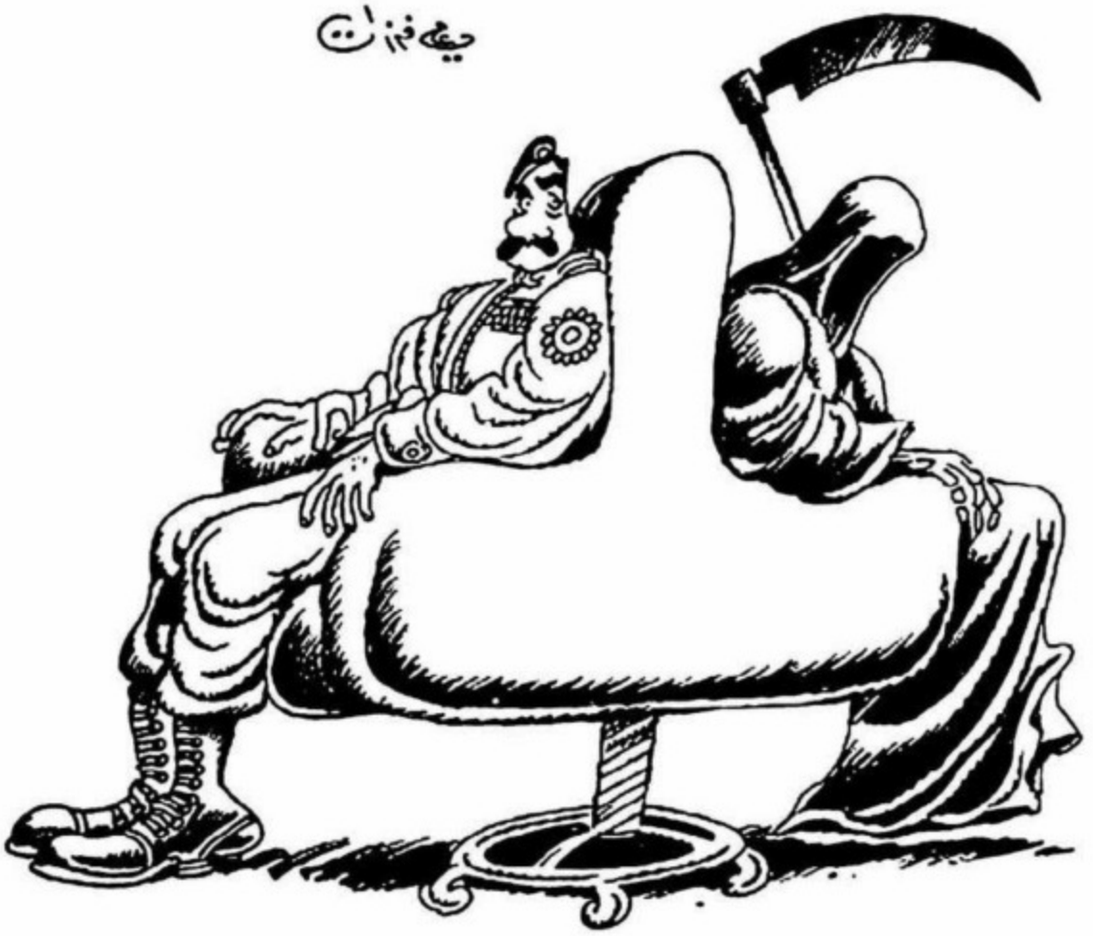


Title: ***Republicanism***
Format: **Book cover**
Art Director/Designer: **Bijan Sayfouri**
Client: **Tarh-e Now Publishers**
Country: **Iran**
Year: **Unknown**

This cover for *Republicanism: Demystification of Power* depicts King Tahmash, leader of the historic Iranian dictatorship, being obscured by democracy, represented by a voting box, as a means of contrasting these two types of societies.

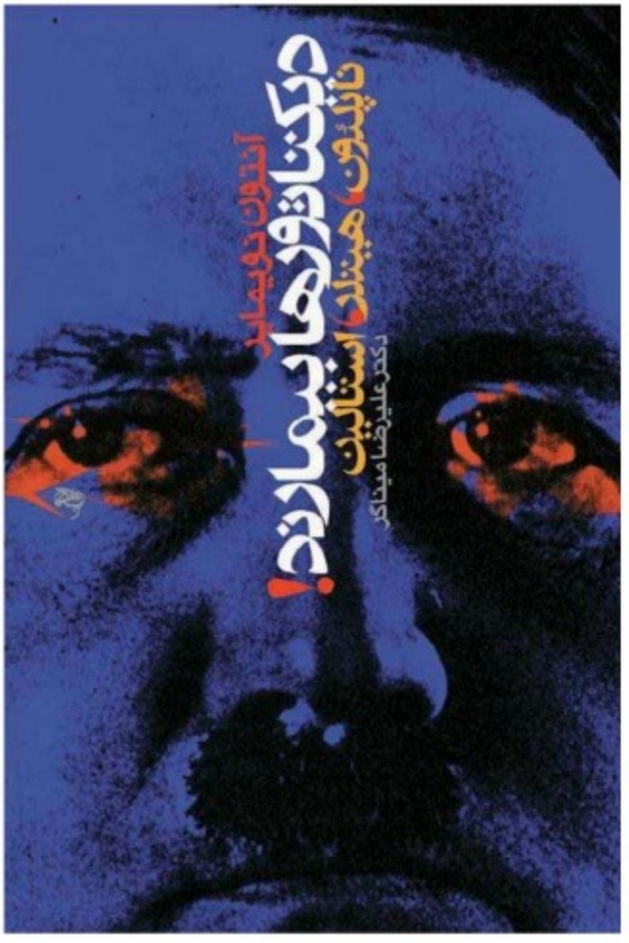
Title: **The Grim Reaper**
Format: **Newspaper cartoon**
Illustrator: **Ali Ferzat**
Client: ***Al Domari* newspaper**
Country: **Syria**
Year: **Mid-'90s**

Because of this and similar cartoons published in Ferzat's newspaper *Al Domari*, the only privately owned newspaper in Syria, the Syrian government newspaper published editorials against Ferzat two days in a row, proclaiming it was shameful to make fun of the Iraqi regime while it boldly stood up against superpower invaders. In addition, hundreds of protesters picketed *Al Domari's* offices. *(top)*



Title: ***Dictators in the Mirror of Medicine***
Format: **Book cover**
Art Director/Designer: **Bijan Sayfouri**
Client: **Agah Publishing House**
Country: **Iran**
Year: **Unknown**

This cover for the book *Dictators in the Mirror of Medicine: Napoleon, Hitler and Stalin* represents Hitler as a psychopath, the universal symbol of cruel dictatorship across borders. *(bottom left)*



Title: **Right to Information**
Format: **Poster**
Art Director/Designer: **Sanjeev Bothra**
Client: **MKSS–Majdur, Kisan, Shakti, Sangathan**
Country: **India**
Year: **2001**

The triangular intersection of politician, police, and bureaucrat illustrates the endemic corruption in India. This poster was commissioned by an Indian nongovernmental agency sponsoring a workshop called, "The Right to Information." The text on the poster notes that the state has been ruled under the shadow of scams and that too much theft has taken place. It asks "Someone speak up, at least open your mouth." *(bottom right)*

Title: **Banners for March**
Format: **Banners**
Art Director/Designer: **Ken Garland**
Client: **CND**
Country: **UK**
Year: **1963**

Ken Garland worked with Peggy Duff to pull together this groundbreaking protest in which they provided various branches of the campaign for Nuclear Disarmament with stencils, black fabric, and specifications on banner content and height. Each branch was asked to stencil their name on one side of the banner and a slogan on the reverse, which involved the participants in the event on a more immediate level. The participants then surrounded Windsor Castle in its entirety—a feat no longer possible in today's society.

Title: **Puzzle Pieces**
Format: **Illustration, sign**
Art Director/Designer: **Rebecca Migdal**
Client: **No client**
Country: **USA**
Year: **2003**

The puzzle showing how various events link up to complete a large historical picture was designed at a World War III Arts in Action workshop. The pieces were later used as a group of signs during a massive 2004 peace rally in New York City.

Title: **Free Trade Area of the Americas**
Format: **Banner**
Art Director/Designer: **Behive Design Collective**
Client: **anti-copyright non-profit**
Country: **USA**
Year: **Unknown**

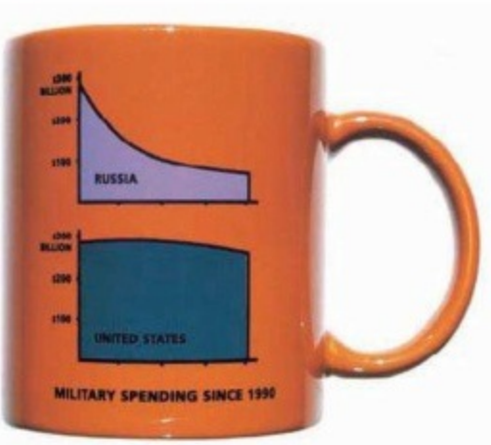
The Free Trade Area of the Americas (FTAA), which has been negotiated in private since 1994, aims to eliminate the remaining "barriers" to the free flow of money, goods, and services across borders in the Western Hemisphere, excluding Cuba, in an attempt to create one huge, integrated web of "open markets." This graphic representation of it illustrates the consequences of this network, and exposes its threat to all forms of life throughout the Americas and is a tool for educating people about the overwhelming effects of a monoculture. *(top)*

Title: **Poder**
Format: **Installation**
Art Director/Designers: **Grupo Callejero Periferia/ Benites, Corda, Doberti, Kuperman, and Zech**
Client: **People of Buenos Aires City**
Country: **Argentina**
Year: **2002**

On December 20, 2001, Argentinians went to the streets demanding that banks give back their savings, which had been confiscated to pay Argentina's debt. This ultimately caused the collapse of the government and resulted in twenty-nine deaths. One year later, the urban art group Periferia conjugated the verb "poder" (which means "power" and "can") on a fence erected one year previous to protect the "government's house," the embodiment of corrupt power. *(bottom left)*

Title: **Siamo Uomini o Cavalieri?**
Format: **Poster**
Art Director/Designer: **Andrea Rauch**
Client: **CGIL (Italian Syndicate)**
Country: **Italy**
Year: **2002**

Totó, Italy's beloved actor is used here to pose his well-remembered question, "Are we men or foremen?" in reference to allegedly corrupt Italian Prime Minister Berlusconi, who owns and controls most of the media in Italy. In Italian, "foreman" carries negative connotations of one who torments other men. *(bottom right)*



Title: **Move Our Money**
Format: **Various**
Art Director/Designers: **Stefan Sagmeister, Hjalti Karlsson**
Client: **Business Leaders for Sensible Priorities**
Country: **USA**
Year: **1999**

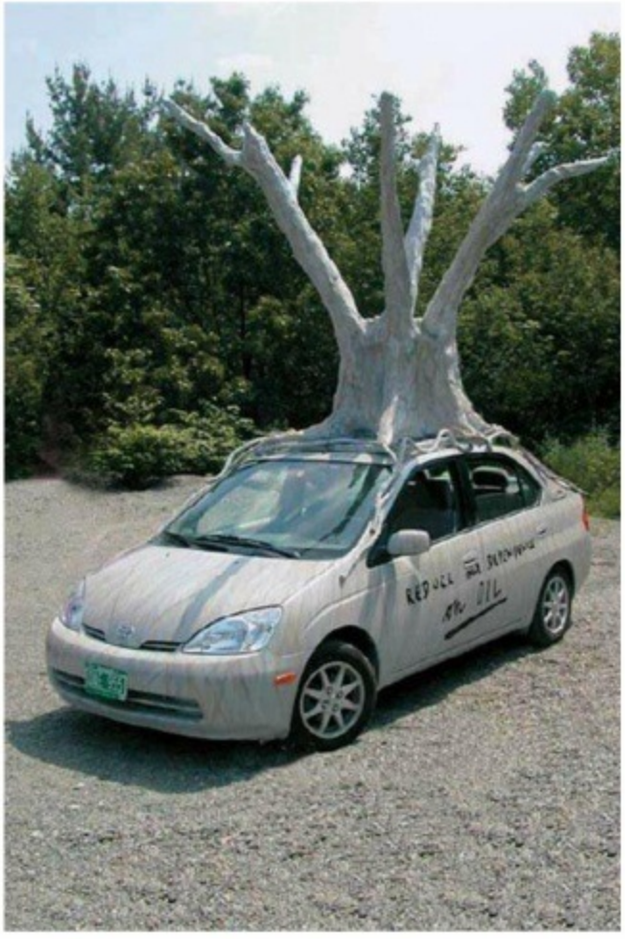
The familiar Crayola colors and simple designs in this series of works make the huge, complex Pentagon budget figures comprehensible and simple. Some of the charts, designed as enormous inflatable sculptures, formed part of a traveling road show featuring the Move Our Money mobile. These displays provided a little (but hopefully hard-hitting) information on a large scale. Other items such as T-shirts, statistic cards, and pens were given away to spectators during the traveling show. Ben Cohen, of Ben & Jerry's ice cream, formed Business Leaders for Sensible Priorities, an initiative to move 15 percent of the Pentagon budget to education and health care.

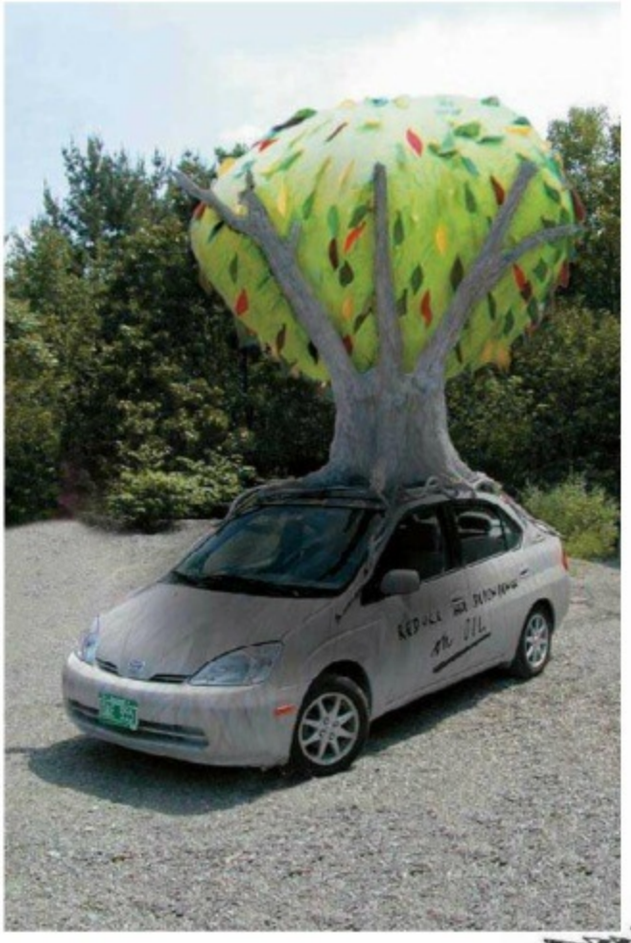
Title: **True Majority**
Format: **Various**
Art Director/Designers: **Stefan Sagmeister, Matthias Ernstberger**
Client: **True Majority**
Country: **USA**
Year: **2002**

This logo was designed for a grassroots education and advocacy group led by Ben Cohen (cofounder of Ben & Jerry's) and comprised of 200 business leaders, CEOs, and military advisers. The group's goals are to pressure the government to adopt long-term policies designed to prevent another 9/11 by dealing with world hunger, reducing dependence on oil, and paying our UN dues. *(top left)*

These pink piggy cars compare and contrast the Pentagon budget (the first pink car in line) to the spending on education (the second pink car) and foreign aid (the third). *(top right)*

These cars, which focus on saving energy, conserving the environment, and reducing our oil dependence, are being driven throughout the United States. The designer notes, "As a base, the hybrid Toyota Prius was used. If all cars on the road in the United States would achieve the same gas mileage as the Prius, no Middle East oil would have to be imported." The goal was to get the cars featured on local TV news channels, thereby forcing newscasters to explain what the campaign was about. *(bottom)*





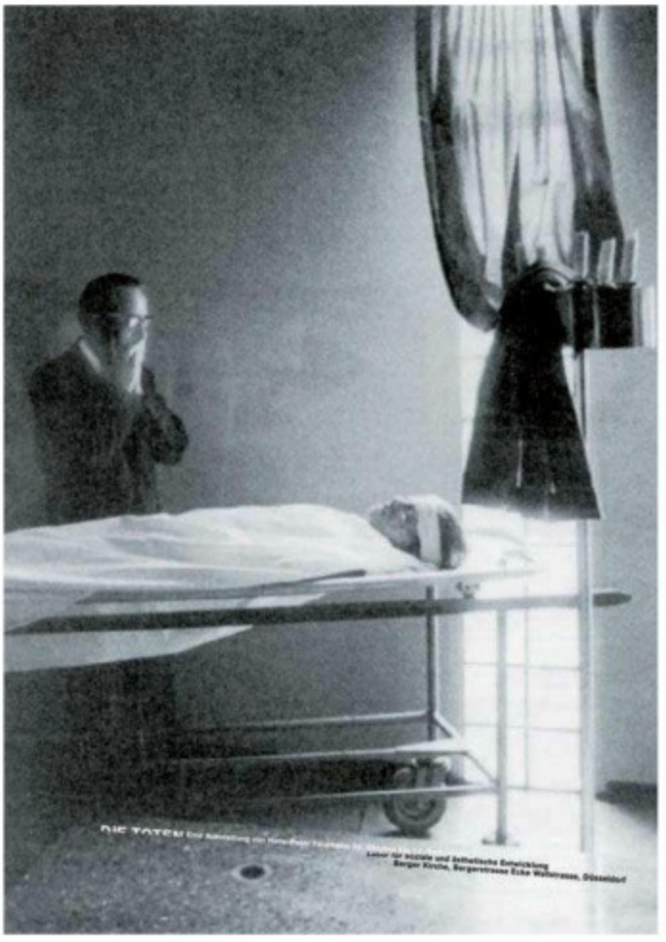
Title: **Swimming Against the Tide**
Format: **Poster**
Art Director/Designer: **John Yates**
Client: **Stealworks**
Country: **USA**
Year: **Unknown**

In the tradition of John Heartfield's powerful photomontaged *AIZ* magazine covers, this poster juxtaposes a peaceful street scene from the "Golden Fifties" with a diametrically opposed one of urban warfare.

Title: G8
Format: Poster
Art Director/Designer: Andrea Rauch
Client: ARCI
Country: Italy
Year: 2001

Prior to the 2001 G8 Summit in which the leaders of Canada, France, Germany, Italy, Japan, Russia, the United Kingdom, and the United States met in Genova, Italy, Silvio Berlusconi government claimed it would guarantee the right to peaceful protest. However, this claim was swept aside during the resulting, widespread demonstrations. Clashes between the police and protestors resulted in 482 injuries and 280 arrests. Perhaps the most dramatic moment occurred when Italian police shot dead activist Carlo Giuliani. The caption of this poster reads, "We have seen Genova." The counter spaces of the "8" have been replaced by stylized illustrations of police with clubs raised.

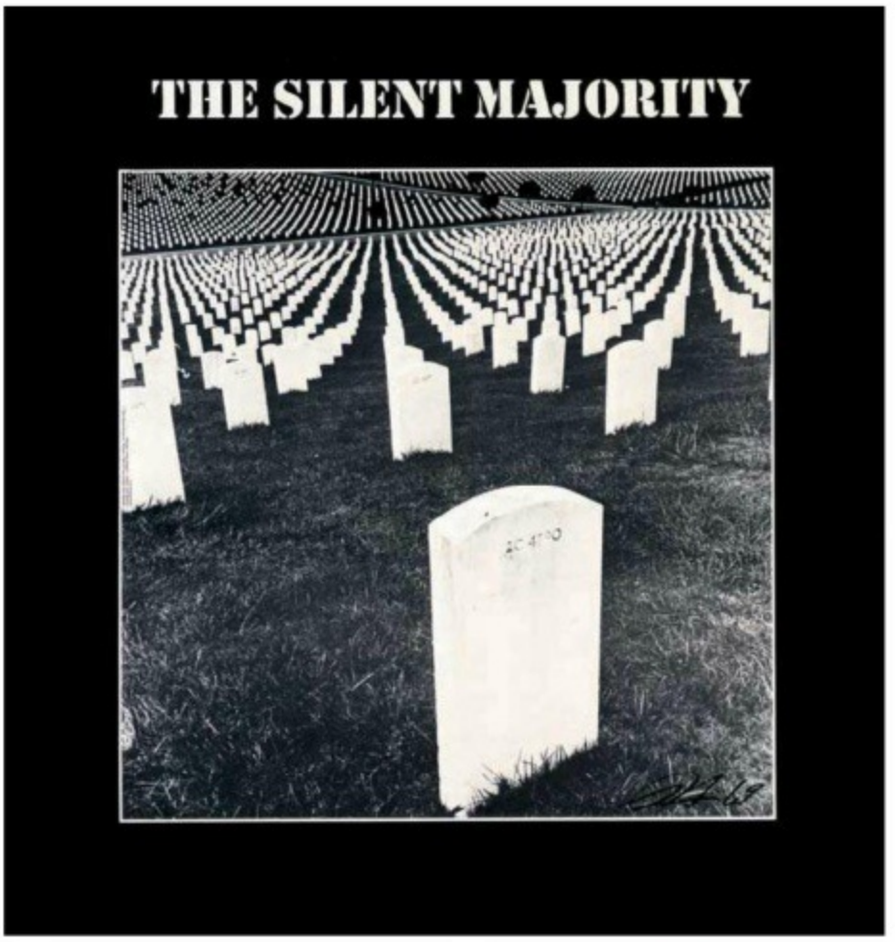
Title: **Die Toten**
Format: **Poster series**
Art Director/Designer: **Fons Hickmann**
Client: **No client**
Country: **Germany**
Year: **Unknown**



These posters announce an exhibit by Hans-Peter Feldman based on a period of RAF (Red Army Faction) left-wing terrorism in West Germany from 1968 to 1985. One poster uses a photograph of RAF member Elisabeth von Dyck moments before the German Secret Service killed her in their attempt to arrest her. The other is a photograph of RAF member Petra Schelm's dead body attended by his father. Each poster announces the times and dates of the exhibit, along with the exhibit title "Die Toten," which means "The Dead."

Title: **links/rechts**
Format: **Poster**
Art Director/Designers: **Lars Harmsen, Ulrich Weiß, Lutz Wahler, Michael Lutz**
Client: **Gruppe 10**
Country: **Germany**
Year: **1994**

Every other month Gruppe 10 sends a magazine, a poster collection, a slide-show etc. to its subscribers. This image is part of a collection of posters that was sent out a few weeks before the chancellor election in Germany. The title plays on the words "left" and "right," to illustrate that people don't know what they are voting for.



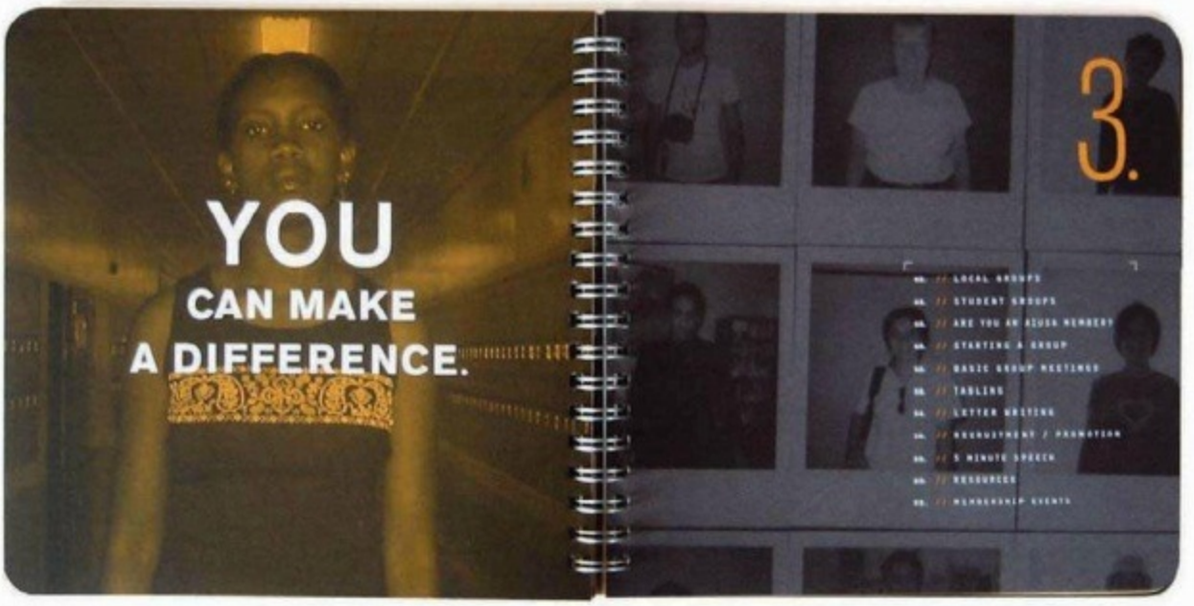
Title: **The Silent Majority**
Format: **Poster**
Art Director/Designer: **Primo Angeli**
Photographer: **Lars Speyer**
Client: **No client**
Country: **Italy**
Year: **1969**

The headline of this poster refers to comments made by President Nixon in which he demeaned protesters by deeming those who supported the war as "the silent majority." This designer proposes that the true silent majority is composed of soldiers buried in the Colma military cemetery in California under tombstones bearing numbers rather than names.

Title: **Resist Empire**
Format: **Buttons**
Art Director/Designer: **Kyle Goen**
Client: **No client**
Country: **USA**
Year: **2004**

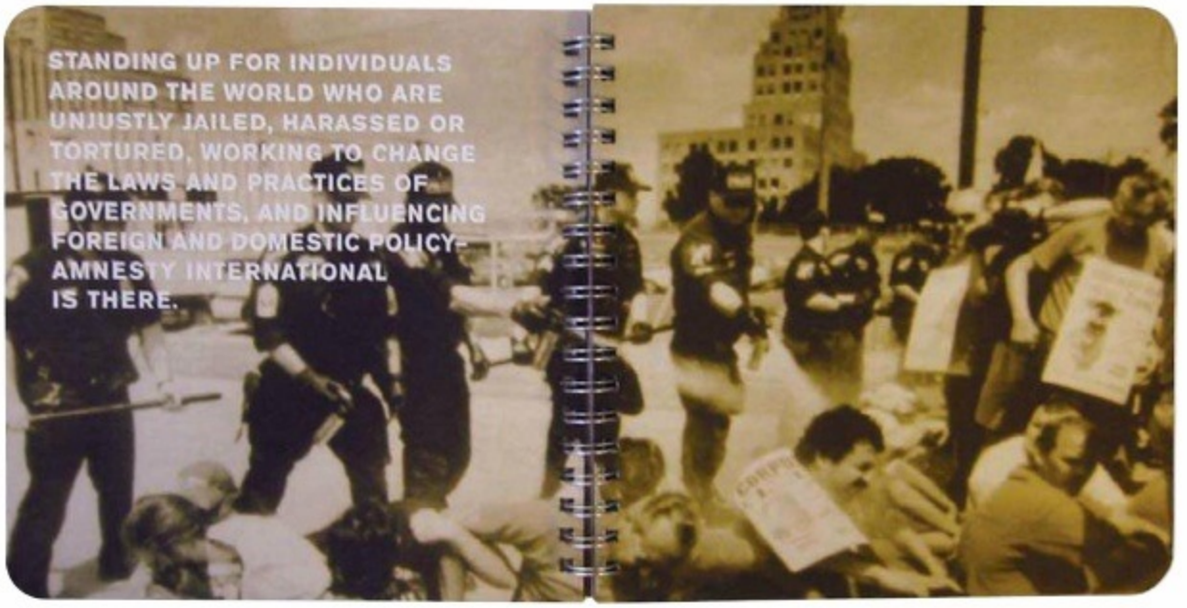
This series of buttons is intended to encourage people to read the works by the authors featured. Unfortunately, identifying stickers are placed inside the buttons, which only helps the owner of the button. It's the long running Blackgama mink ad problem—it only works if the photograph is of someone instantly recognizable, a real legend.

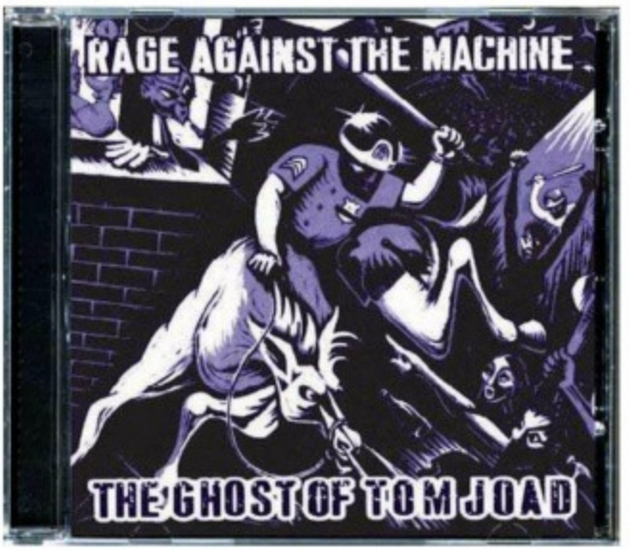
(top left to right) Amy Goodman, Arundhati Roy, Tariq Ali *(bottom left to right)* Angela Y. Davis, Noam Chomsky, Edward Said



Title: **React Manual**
Format: **Booklet**
Art Director/Designers: **Tom Sieu, John Givens**
Client: **Amnesty International**
Country: **USA**
Year: **2003**

The React Manual for Amnesty was an activism tool kit designed to urge sixteen- to twenty-five-year-olds to stand up against oppression and repressive government. The kit included information on how individuals could get involved, as well as a CD containing messaging templates, such as letters to congressmen and women, and banners that people could customize and use.





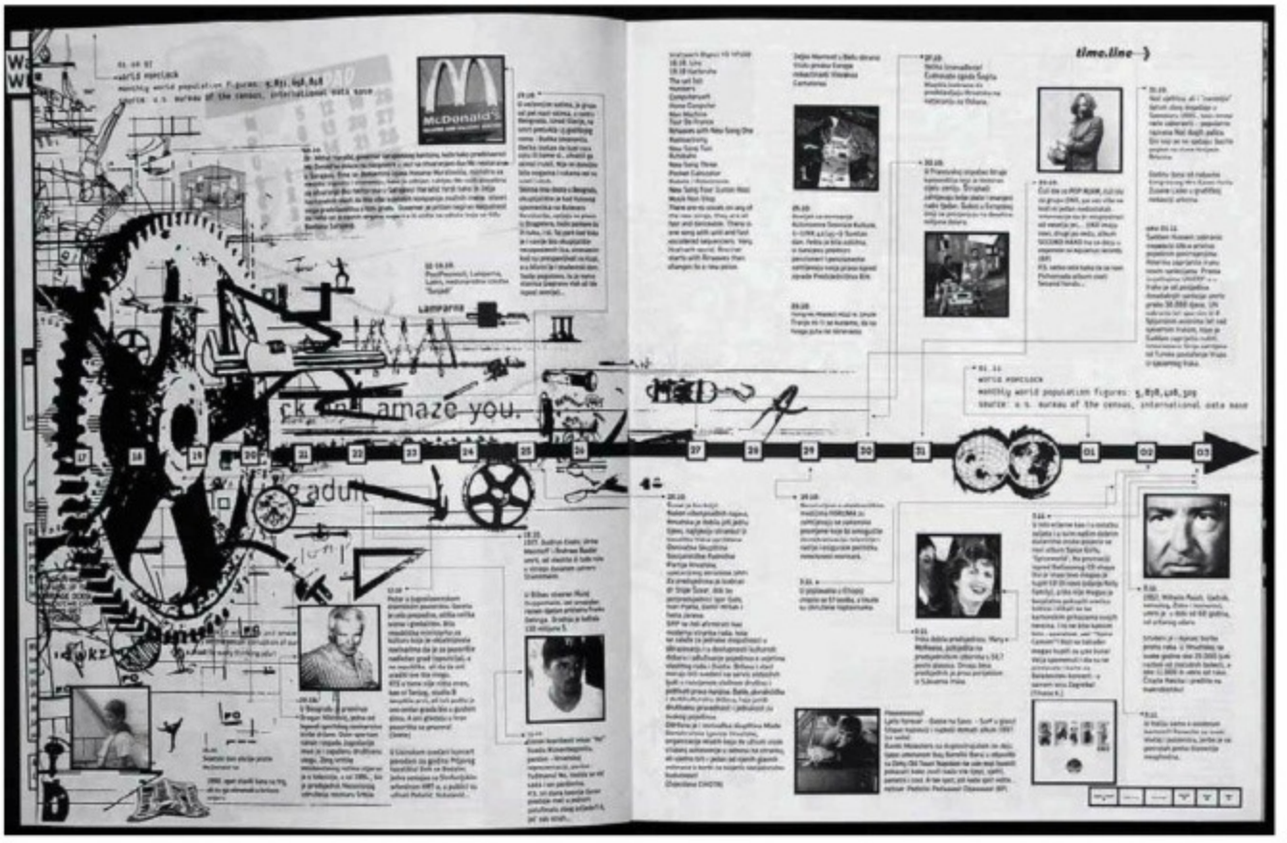
Title: **Rage Against the Machine**
Format: **CD cover**
Illustrator: **Eric Drooker**
Client: **Epic Records/Sony**
Country: **USA**
Year: **1997**

This illustration, titled "Police Riot," was originally created in 1988 as a reaction to an attempt by the New York City Police to impose a curfew on Thompkins Square Park (in Manhattan), an action that caused a large riot. Rage Against the Machine, one of the most radical and successful left-wing rock groups of the '90s reused the art on their CD and VHS.

Title: *Bully*
Format: **Book**
Designer/Illustrator: **Sue Coe**
Client: **Four Walls Eight Windows**
Country: **USA**
Year: **2004**

Like Hieronymus Bosch, the gothic painter known as "The master of the monstrous, the discoverer of the unconscious," this artist depicts hell and oppression around a world created by a superpower. Despite working in the "dark ages," Bosch also saw a vision of a beautiful paradise. Sue Coe is much more realistic.

Title: ***Arkzin***
Format: **Magazine**
Art Director/Designers: **Dejan Krsić, Dejan Dragosavac Rutta**
Client: ***Arkzin***
Country: **Croatia**
Year: **1997**



Arkzin started as an antiwar campaign newsletter when the wars broke out in the former Yugoslavia. It has since developed into a mainstream magazine devoted to the civil, cultural, and alternative political scene.

AIDS HRVATskoj
...u tišini iiiiiiiiiiiiiiiiiii
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
iiii mraku demokracije
Kako koristiti kupljeni karton?
High Info
Govoreći o AIDS-u, sa sigurnošću se može reći da su obrazovanost, znanje i informiranost za svoje prebivalište izabrali neku drugu destinaciju, u kojoj nema ovakve demokracije i ovakvih liječnika
Zaborav i šutnja
Koliko je hrvatskih liječnika koji to mogu reći!
HIV≠AIDS!?
hereze!
Ladislav VUKOVIĆ

world popclock
monthly world population figures
SPICE OF THE MONTH: posh spice!
time.line
100
90
80
PROSIN
subLink
DALLAS SPECIAL
ASTRONAUT

Title: **All the News That Fits**
Format: **Visual essay**
Art Director/Designer: **Paula Scher**
Client: ***Print* magazine**
Country: **USA**
Year: **2001-2003**

This visual essay, which appeared in *Print* magazine, records in a personal and powerful way, the texture of the news before and after 9/11. The author, Paula Scher, observes "The news abruptly switched from a background of sex to a background of terror, without missing a beat." The image shown is only a small portion of the work.

Title: **Illustrated Letters**
Format: **Electronic images**
Art Director/Designer: **Nikola Djurek**
Client: **Rick Valicenti/Thirst**
Country: **Croatia**
Year: **2003–2004**

The artist used photographs that he took of the television news over a two year time period to create an interpretative alphabet that shows the current world we live in from his perspective. The images are posted and sold through the website: play-rickvalicenti.com.

Title: **Free Burma**
Format: **Poster/Flyer**
Art Director/Designer: **James Song**
Client: **No client**
Country: **USA**
Year: **2004**

The image of a machine gun is suggestively created by the typography in this poster for a rally sponsored by the Free Burma Student Movement in Washington, D.C. The current leader of Burma came into power through a military coup that provoked student opposition.

Title: **Left Right Boom**
Format: **Poster**
Art Director/Designer: **Yarom Vardimon**
Client: **Museum of the Seam, Jerusalem**
Country: **Israel**
Year: **2002**

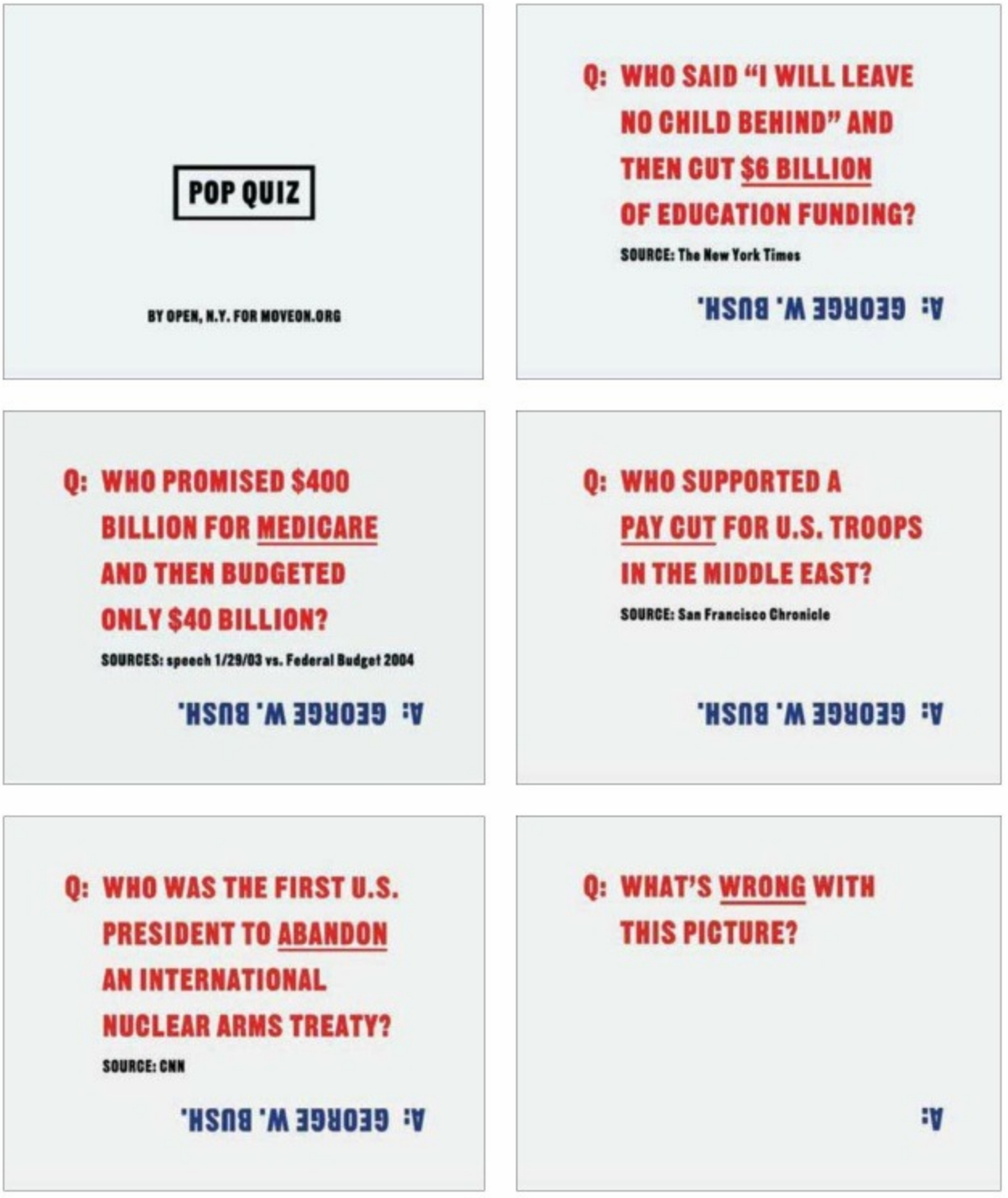
The typographic rhythms of this poster call for tolerance and reflect the militaristic state of affairs in Israel. This piece was displayed outside the German Reichstag as part of the Coexistence Internal traveling exhibition in 2003.

Title: Postcards: Political Types
Format: Postcards
Art Director/Designers: Sonia Freeman, Gabriel Freeman
Client: LSDspace
Country: Spain
Year: Unknown

This variation of Arial appropriates a loaded symbol to evoke power and fear. Along with an expletive, these cards read, "No one must be authorized in spoiling what nature has created for the sake of racial evolution. Your highest purpose in life should be to better maintain this evolution toward a better, stronger, and beautiful humanity."

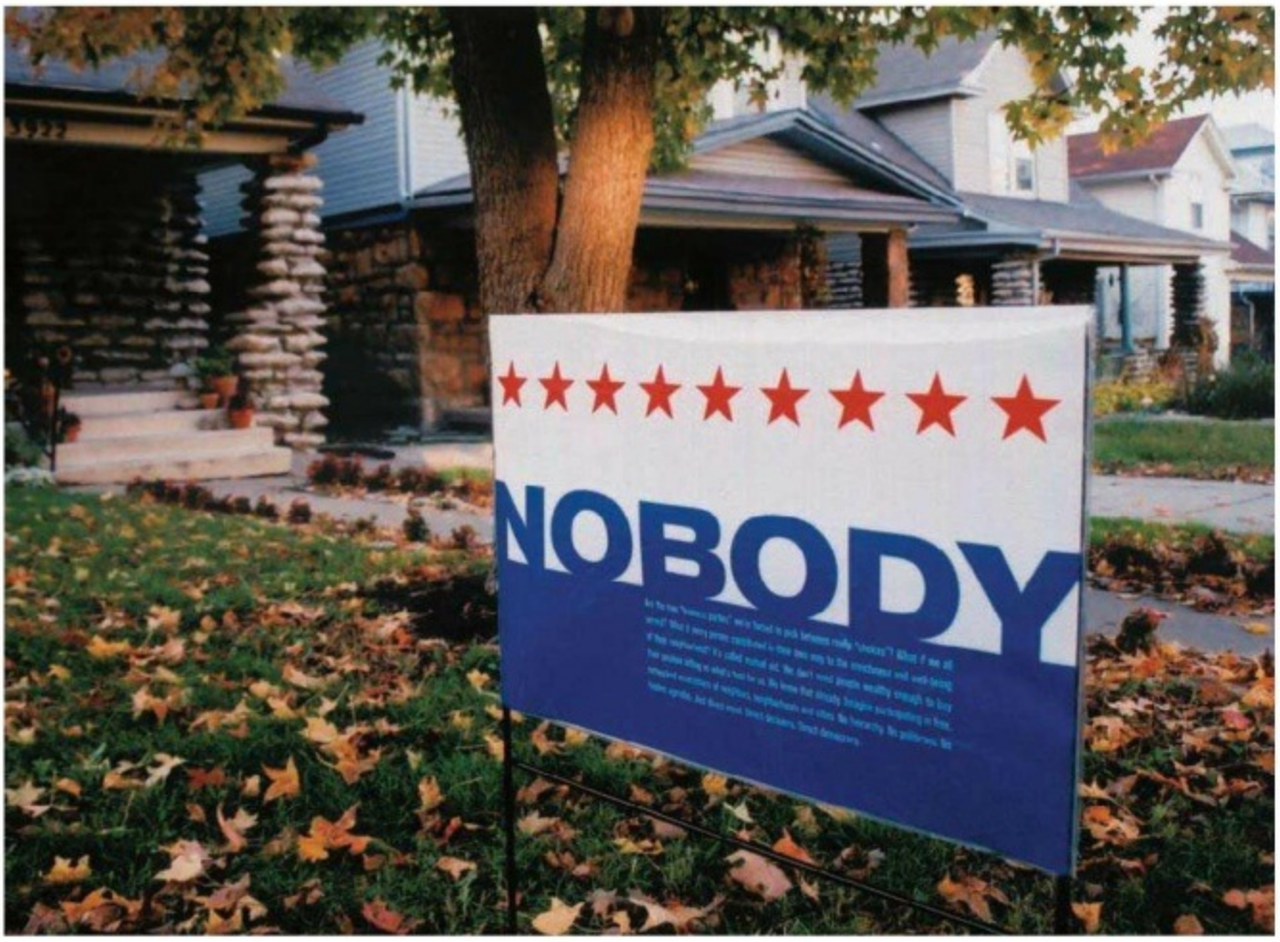
Title: Postcards: Political Types
Format: Postcards
Art Director/Designers: Sonia Freeman, Gabriel Freeman
Client: LSDspace
Country: Spain
Year: Unknown

Futura suggests concepts of legibility and coherence, concepts associated with order and rationality. This font becomes illegible and therefore irrational when the letters "s," "a," and "n" are crossed out. These read, "Fraternity, liberty, equality, inhumanity" and "Without future...to be poor is to be hungry, to lack shelter and clothing is to be illiterate and not receive information."



Title: Pop Quiz
Format: Television ad
Art Director/Designers: Scott Stowell, Cara Brower, Susan Barber, Kate Kittredge
Client: MoveOn.org
Country: USA
Year: 2003

This television spot was created for a contest called "Bush in 30 Seconds" run by the activist organization MoveOn.org. The main goal of the piece was to reach out to Bush supporters with hard facts about the Bush Administration in the hopes of prompting some of them to think twice about who they would vote for in the next election.

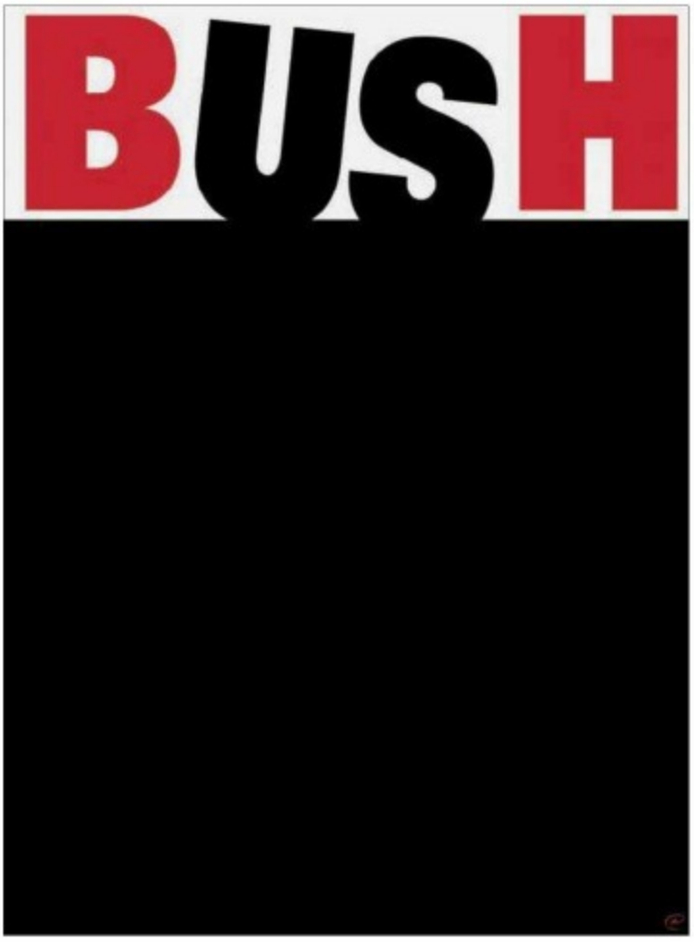


Title: Nobody
Format: Yard sign
Art Director/Designer: Tyler Galloway
Client: No client
Country: USA
Year: 2000

This yard sign proposes that every person contributes in some way to the enrichment of the community. The designer muses, "Imagine participating in free, networked associations of neighbors, neighborhoods, and cities. No hierarchy. No politicians. No hidden agendas. Just direct input. Direct decisions. Direct democracy."

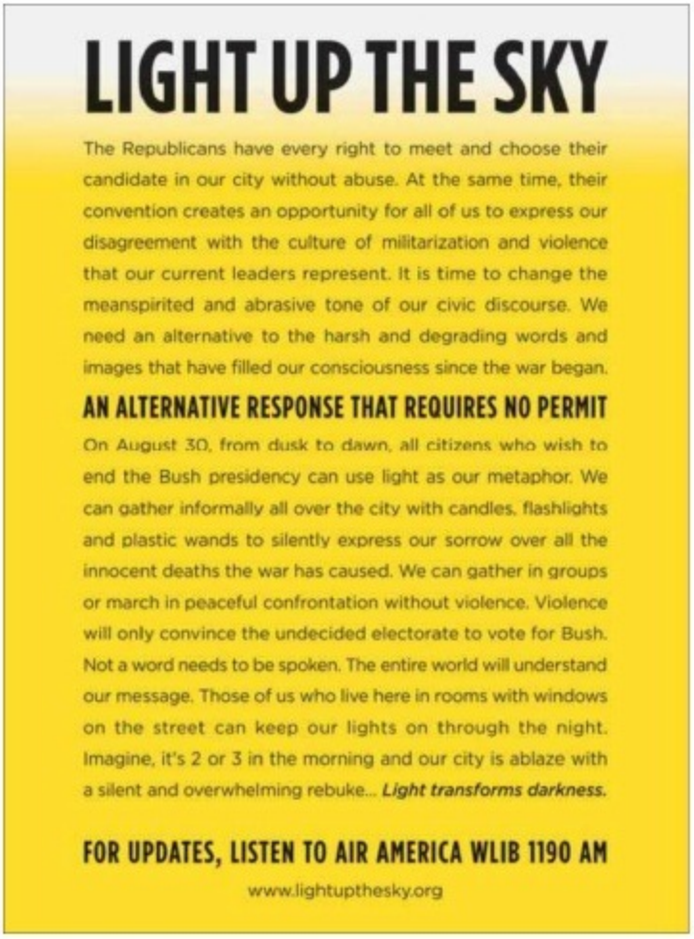
Title: No More Bu__Sh__! /Fermez La Bush!
Format: Bumper sticker
Art Director/Designer: Erena Rae
Client: No client
Country: USA
Year: 1991/2003

These bumper stickers use two variations on presidents' names: one, in reference to George H. Bush, is scatological; the other is a response to the boycotting of French wine during George W. Bush's administration. In this instance, "Fermez la Bush" (Close your "mouth") can be read as a message to the French or the American public.



Title: **Bush**
Format: **Poster**
Art Director/Designer: **Andrew Lewis**
Client: **No client**
Country: **USA**
Year: **2002**

The United States sinks into darkness as a result of the Bush Presidency.

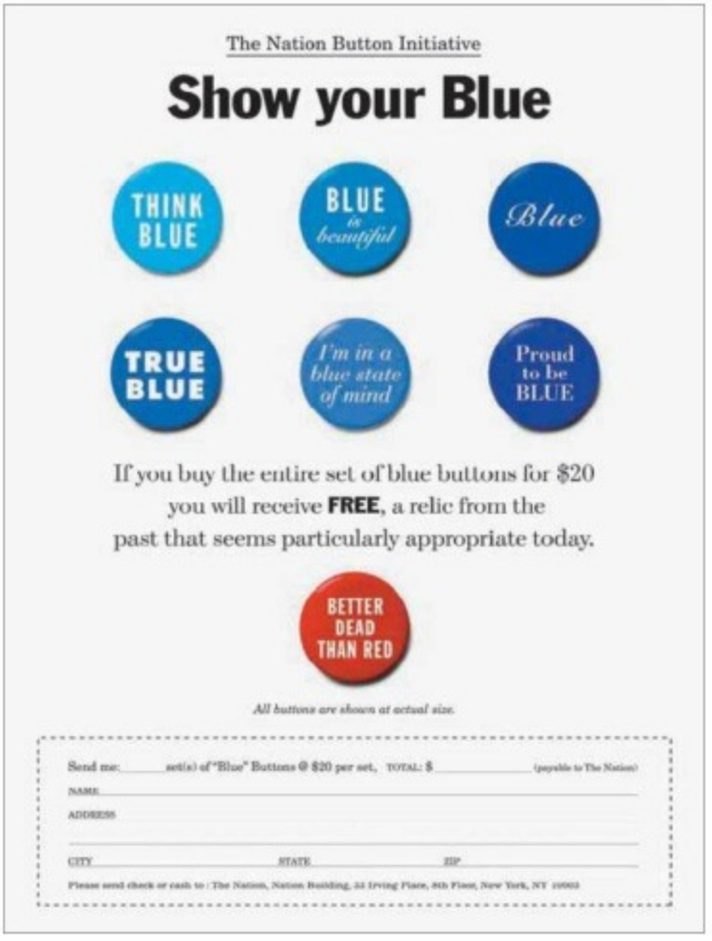


Title: **Light Up the Sky**
Format: **Poster**
Art Director/Designer: **Milton Glaser**
Client: **No client**
Country: **USA**
Year: **2004**

When New York City restricted protesters during the Republican Convention, lighting the city with any means possible became a more viable way of speaking out. "I was thinking about how dreadful the city was going to be during the convention, the rage, the acrimony, the police ... What was needed was a solution that would not create civic disorder." Many protestors participated although media coverage was minimal. It simply didn't have the entertainment value of protestors and police encountering one another.

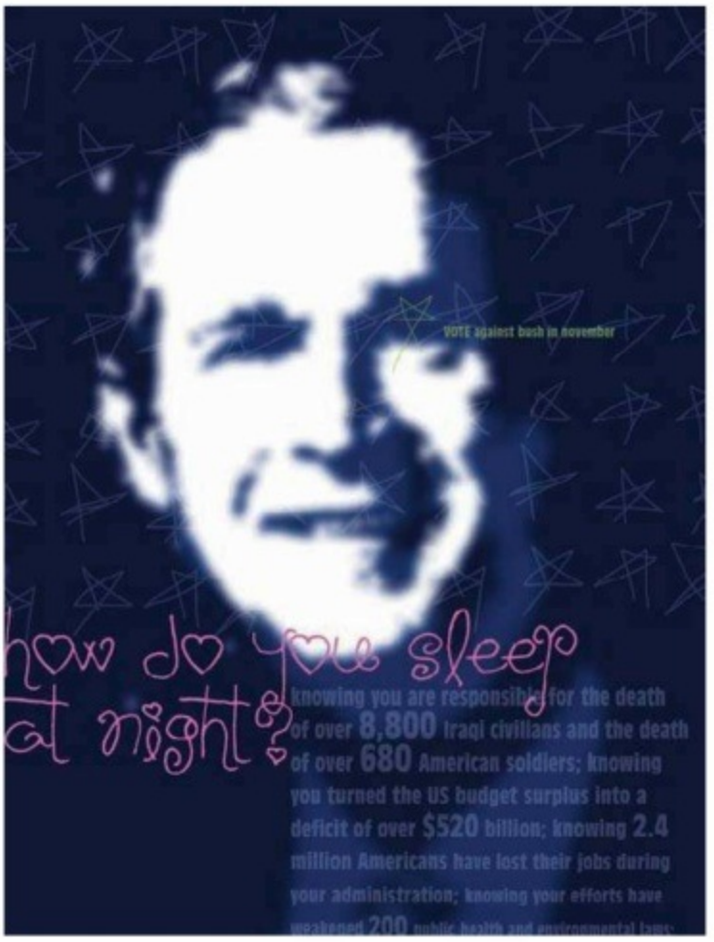
Title: *The Nation* Initiative Buttons
Format: Buttons
Art Director/Designer: Milton Glaser
Client: *The Nation*
Country: USA
Year: 2003–2004

The "Dubya" series of buttons was quite popular. John Kerry picked up the theme for a while and used it in his speeches during the campaign.



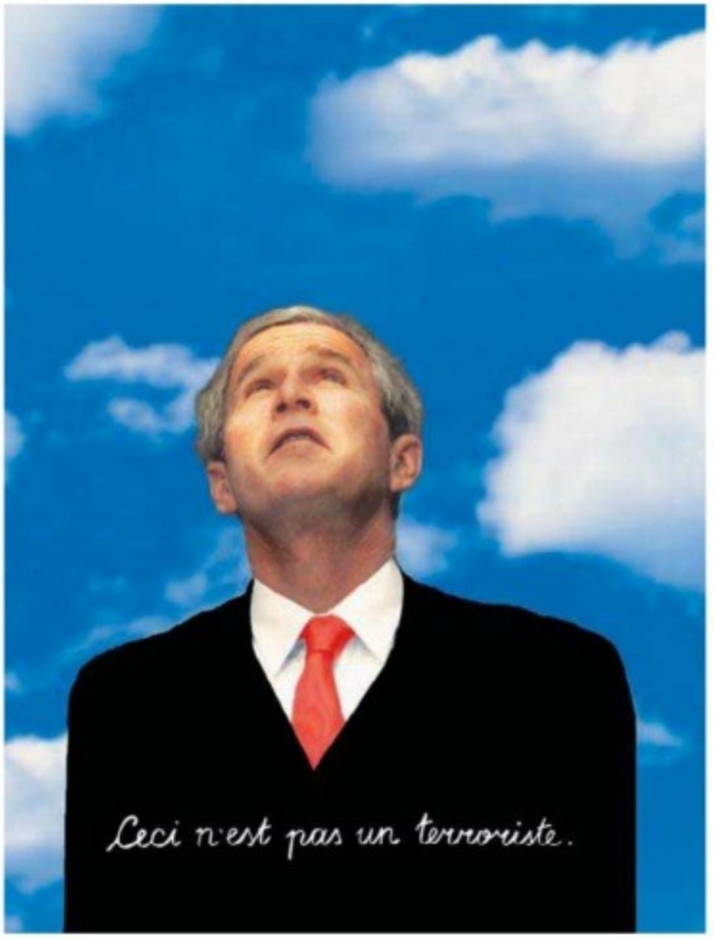
Title: Show Your Blue
Format: Advertisement
Art Director/Designer: Milton Glaser
Client: *The Nation*
Country: USA
Year: 2004

After the 2004 U.S. presidential election, many hoped that a spirit of cooperation might arise. However, the "red" and "blue" states became more polarized than ever. These buttons are a call to action for all those opposed to the spirit and stance of the Bush Administration.



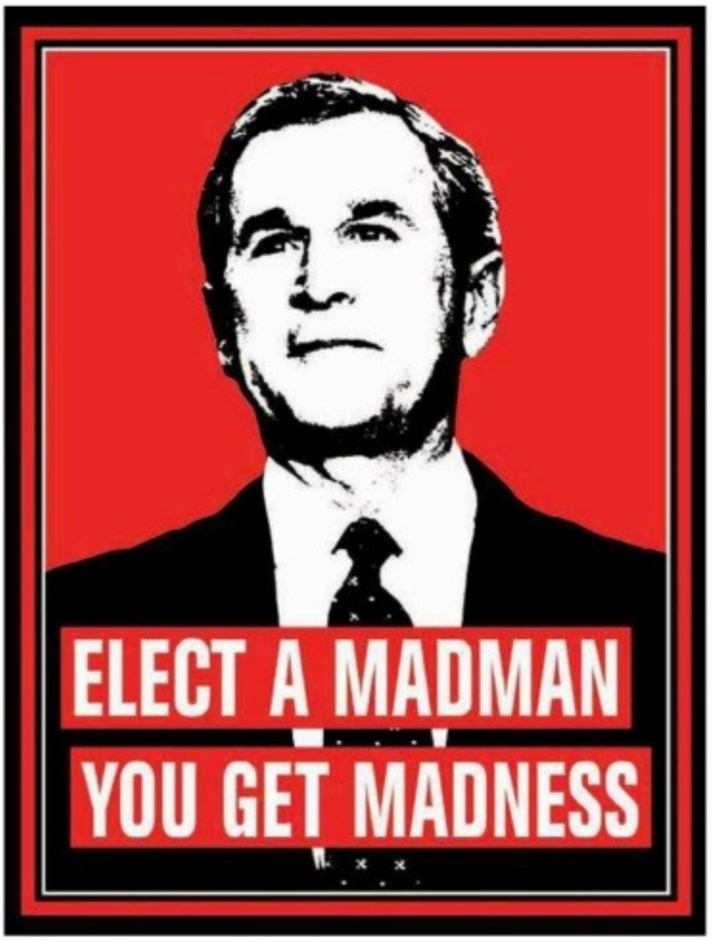
Title: **How Do You Sleep at Night?**
Format: **Poster**
Art Director/Designer: **Ginny Warren**
Client: **Invent**
Country: **USA**
Year: **2004**

In raising the question, "How do you sleep at night?" this designer hopes to evoke images of war and death in relationship to President Bush, suggesting that if he had a conscience, he would not be able to sleep at night.



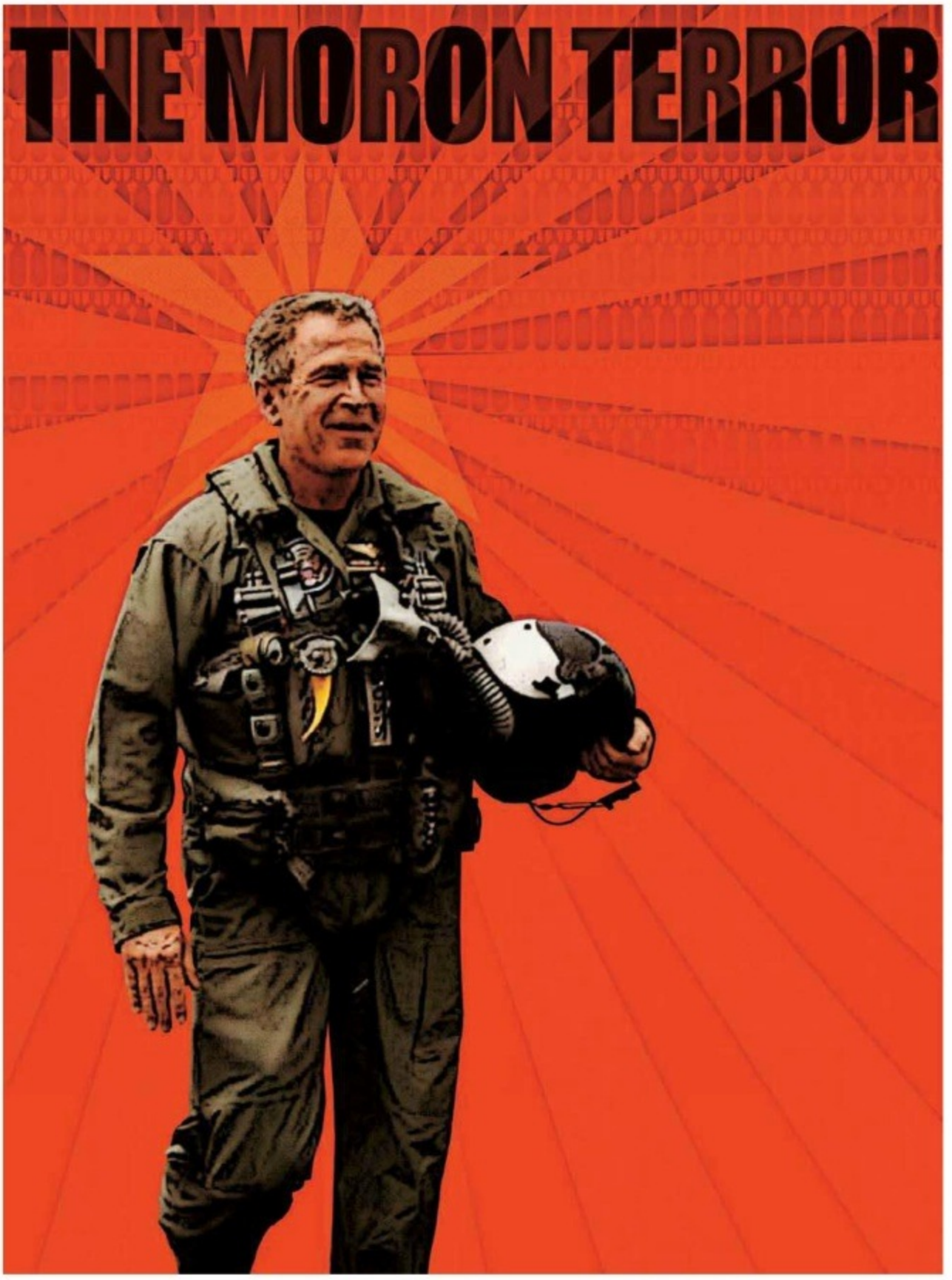
Title: **Ceci n'est pas un terroriste.**
Format: **Magazine ad**
Art Director/Designers: **Mateja D. Zavrl, Robert Kržmančič**
Client: ***Mladina* magazine**
Country: **Slovenia**
Year: **2002**

This ad, created for the Slovenian political weekly *Mladina* magazine, presumes that the magazine's readership is familiar with Magritte's painting, *Ceci n'est pas une pipe*, in which the artist asks his audience to question what we accept as reality by presenting a painting of a pipe and titling it "This is not a pipe." In this case, the title reads "This is not a terrorist."



Title: **Elect a Madman –You Get Madness**
Format: **Poster**
Art Director/Designer: **Kyle Goen**
Client: **No client**
Country: **USA**
Year: **2004**

The style of this poster (shown below at the Stay Gold Gallery/Art Space in Brooklyn, New York) was created in response to the U.S. presidential election derives in part from Barbara Kruger's signature red and black works, while the text is a borrowed phrase from Alice Walker's 1989 novel, *The Temple of my Familiar*. "President nuts. Can't they see anything? Elect a madman. What do you get? Madness."

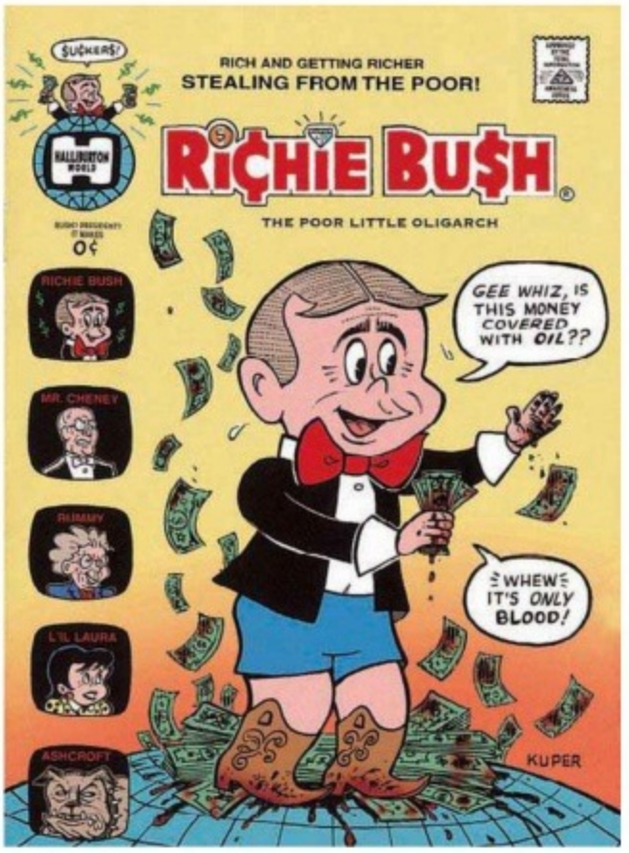


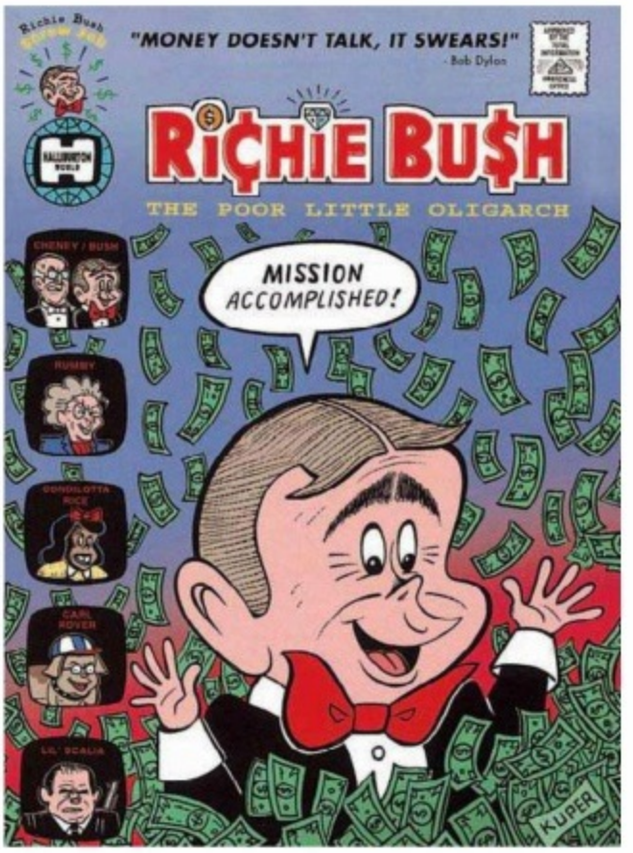
Title: **The Moron Terror**
Format: **Poster**
Art Director/Designer: **Adrienne Burk**
Client: **No client**
Country: **USA**
Year: **2004**

In this poster, "The War on Terror," a phrase used incessantly by the Bush Administration, is transformed and coupled with the infamous image of President Bush in his flight suit announcing that the war in Iraq was over. The poster was used at anti-Iraq War protests.

Title: **Richie Bush**
Format: **Comic book**
Art Director/Designer: **Peter Kuper**
Client: **No client**
Country: **USA**
Year: **2003**

This comic book, based on an earlier comic character Richie Rich, was used at 2004 presidential election events. The author notes, "The surreal level of lies, hubris, and verbal pretzels we've been asked to swallow by the Bush Administration made the comic book an appropriate vehicle for characterizing them." Inside is a comic homage to Snoopy, Charlie Brown, and Woodstock. Because of this, the issue was seized in 2004 by U.S. Customs because it constituted "clearly piratical copies". After complains and discussions about the First Amendment of free speech, the US Customs changed their decision. *(top left and right)*



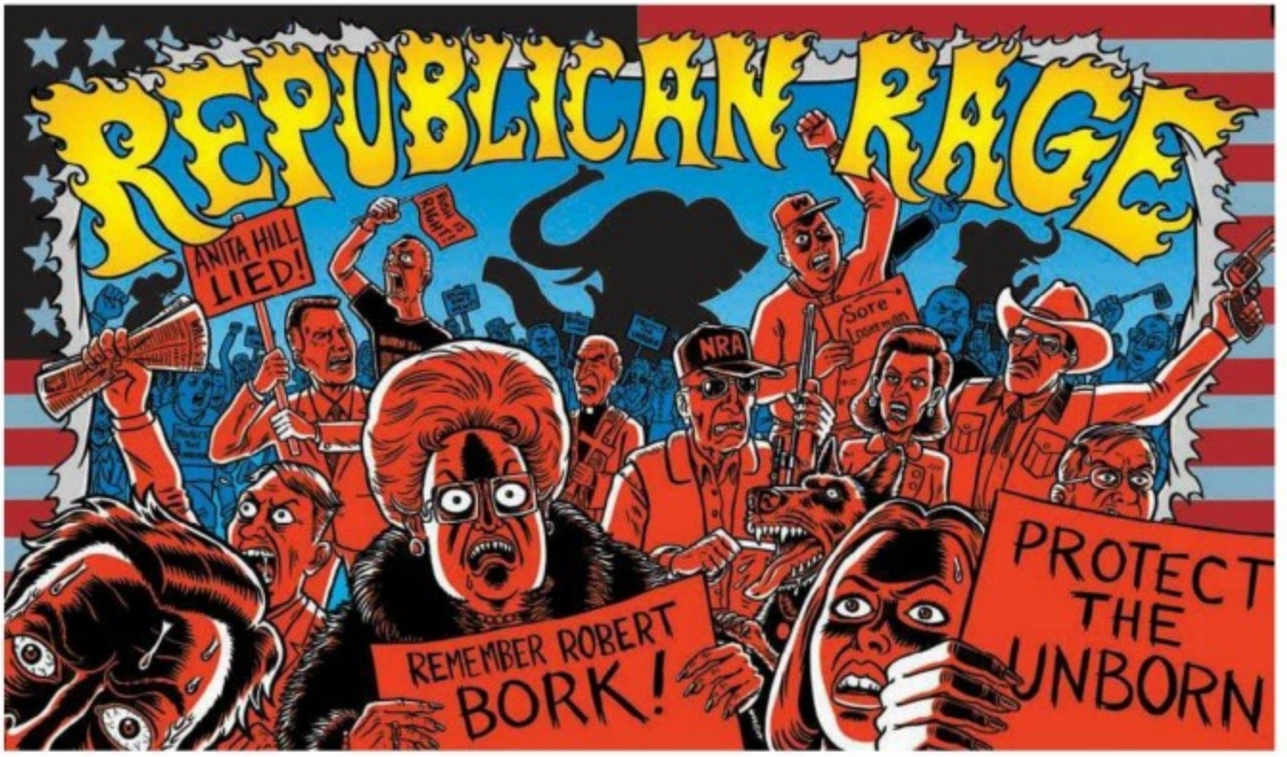


Title: **Bushit**
Format: **Die-cut cardboard**
Art Director/Designer: **Mirko Ilić**
Copywriter: **Daniel Young**
Client: **Daniel Young**
Country: **USA**
Year: **2004**

Created for shock value, die-cut cardboard was used to create a disconcerting 3-D effect. The pieces were distributed widely on the streets and sidewalks of New York City by the designer and creative director, their collegues, and friends before the 2004 Republican National Convention. *(bottom left)*

Title: **Dum Gum**
Format: **Chewing gum packaging**
Art Director/Designer: **Haley Johnson**
Client: **Blue Q**
Country: **USA**
Year: **2004**

The artist speculates who is really dumb: President Bush or the gullible public who buy his lies? *(bottom right)*



Title: **Republican Rage**
Format: **Poster**
Art Director/Designer: **Ward Sutton**
Client: **No client**
Country: **USA**
Year: **2001**

Elephants never forget and neither do Republicans, according to the results of the 2000 election. The artist believes right-wing anger and a mob-rules mentality forced Democratic presidential candidate, Al Gore, into the position of loser. *(top)*

Title: **The Worst Political Ads in America Event**
Format: **Logo**
Art Director/Designers: **Bill Thorburn, Travis Olson**
Client: **Growth & Justice**
Country: **USA**
Year: **2004**

Growth & Justice, a nonpartisan public policy institute, stands for civil dialogue. This logo designed for their "The Worst Political Ads in America" fund-raiser plays off the egocentric showoff as well as political parties and their advertising agencies. *(bottom left)*

Title: **Ceci n'est pas une comic**
Format: **Magazine comic**
Art Director/Designer: **Nicholas Blechman**
Illustration: **Peter Kuper**
Client: ***NOZONE***
Country: **USA**
Year: **2003**

The comic created for the Empire issue of *NOZONE* magazine plays with the notion of reality compared to what the Bush Administration espouses. The comic borrows images from Magritte's *Ceci n'est pas une pipe* painting, a surreal icon. *(bottom right)*

Title: **We Need More Party Animals**
Format: **Poster**
Art Director/Designer: **Thomas Porostocky**
Client: ***Repeat/Defeat* Newspaper**
Country: **USA**
Year: **2004**

This poster was designed as a playful protest against the limited choices imposed by the two-party political system in America.

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BY TONY KUSHNER

At the beginning of Stendhal's *The Charterhouse of Parma*, the French army arrives in Milan, whose citizens, under the despotic rule of the Holy Roman Empire, "were still subject to certain minor monarchical restrictions that continued to vex them. For instance," Stendhal writes:

> *"the Archduke, who resided in Milan and governed in the name of his cousin the [Holy Roman] Emperor, had conceived the lucrative notion of speculating in wheat. Consequently, no peasant could sell his crop until His Highness's granaries were full.*
>
> *In May 1796, three days after the entry of the French, a young miniaturist named Gros, slightly mad and subsequently famous, arrived with the army and overheard talk in the great Caffè dei Servi (fashionable at the time) of the exploits of the Archduke, who happened to be extremely fat. Snatching up the list of ices stamped on a sheet of coarse yellow paper, he drew on the back a French*

ESIGN
SSENT

soldier thrusting his bayonet into the obese Archduke's belly: instead of blood out poured an incredible quantity of grain. The idea of caricature or cartoon was unknown in this nation of wary despotism. The sketch Gros had left on the table of the Caffè dei Servi seemed a miracle from Heaven; it was printed overnight, and twenty thousand copies were sold the next day.

This image shares with other successful instances of graphic dissent at least three characteristics: It is shocking, it is clever—even funny in a grim sort of way—and its meaning is instantly intelligible. And perhaps it shares one other characteristic: It is, or at least it seems to be, samizsdat, dangerous, forbidden. Resistance is sending up a signal flare in the darkness. A scrap of torn menu has been left on a café table, left behind for others to find, others who know what the artist knows—that a violent, unjust, criminal order is overdue for abolishment. Some galling truth that has yet to be organized, formulated, that can't yet be spoken out loud, that can be only grumbled and whispered, some truth that lies imprisoned beneath the surface of public discourse is suddenly, finally liberated, shouted at great volume, a cry of rebellion carrying everywhere at once, a cry all the more powerful for being entirely silent, expressed by a cartoon, entirely visual, needing no words, as if to say, by

saying nothing at all: "We all know this truth, all of us have always known what's represented here, that's why it's so recognizable. And it's time to declare the secret openly in public places; it's time to act." As Freud warns us, when the repressed returns, it does so with immense force.

Stendhal chooses Antoine-Jean Gros's little act of graphic design/terrorism to emblematize a turning point of political consciousness, the awakening of an oppressed people to an awareness that "whatever it had hitherto respected was sovereignly absurd and on occasion odious." It had waited in everyone's mind, this public execution of the tyrant, this goring of a greedy aristocrat; it needed only Gros's impulsive, casual, almost-accidental gesture of public articulation, and the collective mind and spirit of the people leapt forward in a lightning rush to greet it, to embrace it, and to act on the Promethean freedom fire it delivered to them. Stendhal is describing one of those images everyone has encountered at least once in his or her life—an image on a poster, brand-new yet long-expected, possessing the power of the Uncanny, as if a complete stranger on the street had stepped up to you and spoken clearly something deeply familiar but also deeply private, something you believed only you or very few others like you believed. Miraculous indeed. The political is the arena of the miraculous, where the collective and the communal, so routinely repressed, so viciously suppressed, stages its returns, where eternal truths and immortal edifices can dissolve in an eye blink, in historical time, where change rather than stasis is the only constant. Marianne Moore describes the miracle of the political perfectly: "That which it is impossible to force, it is impossible to hinder."

It is even more of a miracle that the act of forcing the impossible is, in the history of political revolution, often catalyzed by something as flimsy as a poster plastered on a wall—the perfect poster on the perfect wall at the perfect moment. What's miraculous is not that great graphic design, employing shock, wit, and clarity borne of urgency, can move people to action, to acts of courage and sacrifice, overcoming habit and fear. Art can do that; art is always having those sorts of effects. Art can't change anything except people—but art changes people, and people can make everything change.

What's truly miraculous is that, as hard as it is to make the perfect poster—and it must be immensely hard—someone nearly always seems to be on hand to do the job when the time demands it. Consider the miracle of John Heartfield, Käthe Kollwitz, Aleksander Rodchenko, Casimir Malevich, Vladimir Tatlin, the designers of ACT UP's SILENCE=DEATH, and the artists who edited and are represented in this volume. The time arrives for a silent truth to become a public truth, a collective truth; the pressure of great human need bids the time arrive. Human need conjures up the messianic moment—at least some of the time it does.

"No More War" (Poster)
Käthe Kollwitz, 1924

Is there a dismal history to be written of embryonic political movements aborted for want of a great graphic designer? One ought to be careful about claiming too much for art, but fires die for lack of kindling. So I suspect that there may be such a history, though I'm not sure I want anyone to bother unearthing it.

Returning to the passage from *Charterhouse*, it should be pointed out that Gros sketches his caricature three days after the French have taken Milan, and the Archduke's reign is already over; rather than simply helping overturn a greedy tyrant, Gros is also doing his part in cementing French domination of the Milanese, replacing Austro-Hungarian/Spanish domination. Stendhal's infallible irony drew him to this, a fat pig of an archduke being skewered graphically by a caricaturist whose name means "big"—and who did, in fact, become "famous" as an anti-Romanticist conservative painter whose epic canvasses flattered newly minted emperors and kings (and who finally committed suicide).

It's hardly news: Politics is impure, political actors human and fallible, and the battles of opposites are never sharp edged. Twenty-first-century admirers of great political graphic design can't banish an uneasiness in appreciating design's power to catalyze change. We've seen too often how great design successfully sells monstrous lies, and we know how closely related to the whole process of selling and branding, of merchandising and commodifying, how intimately related to business, to commerce, all graphic art is. The marketplace created graphic design, its vocabulary, its ether. This is to say nothing more than that an appreciation of the progressive power of great political graphic design leads us to an appreciation of how inescapable the language of oppression and exploitation is, even in the struggle against oppres-

The Bug As Vermin Exterminator (Magazine)
John Heartield, 1933

sion—an appreciation shaped more elegantly by the French than by any other culture, from Stendhal through Proust through Althusser. This awareness can lead to despair, if one concludes that change is impossible, or to hope, if one concludes that every phenomenon, including language, including the language of oppression, carries within itself the seeds of its own unraveling.

So great is our knowledge, in the early years of the twenty-first century, of all that has come before us, so vast is our experience of both human success and also staggering, holocaustic failure, and so sophisticated is our understanding of how little we understand, how vaguely we understand, that a toxic cynicism pervades our spirit, shutting down our capacity for faith, for hope, for imagining change—and consequently shutting down our passion, our imagination. These posters, these works of art, have a restorative power. Each is an argument that stamps itself indelibly in on the soul of the passer-by; accepted or rejected, the argument, the claim, or demand each makes becomes a spark in the dialectical engine of consciousness, of human life. The best of these posters speak with a direct force, past all our qualifying, temporizing, even our scrupling and wisdom, to our passion, our appetite, our starved hunger for communal understanding, for collective agency, for belonging, for justice, and for change.

–Tony Kushner © 2005

Silence=Death (Poster)
Act Up, New York, 1986

Tony Kushner, born in Manhattan in July of 1956, grew up in Lake Charles, Louisiana, where his family moved after inheriting a lumber business. He earned a bachelor's degree from Columbia University and later did postgraduate work at New York University. In the early 1980s, he founded a theater group and began writing and producing plays. In the early 1990s, he scored a monster hit with the epic, seven-hour, two-part, Broadway blockbuster *Angels in America: A Gay Fantasia on National Themes*, which earned a Pulitzer Prize, two Tony Awards, two Drama Desk Awards, the Evening Standard Award, two Olivier Award Nominations, the New York Critics Circle Award, the Los Angeles Drama Critics Circle Award, and the LAMBDA Liberty Award for Drama. This groundbreaking play focuses on three households in turmoil: a gay couple, one of whom has AIDS; a Mormon man coming to terms with his sexuality; and the infamous lawyer Roy Cohn, a historical figure who died of AIDS in 1986, denying his homosexuality all the way to his deathbed. *Newsweek* wrote of *Angels in America:*

"Daring and Dazzling! The most ambitious American play of our time: an epic that ranges from earth to heaven; focuses on politics, sex and religion; transports us to Washington, the Kremlin, the South Bronx, Salt Lake City and Antarctica; deals with Jews, Mormons, WASPs, blacks; switches between realism and fantasy, from the tragedy of AIDS to the camp comedy of drag queens to the death or at least the absconding of God."

DISSEI
CONDI

MILTON GLASER INTERVIEWED BY STEVEN HELLER

Heller: In oppressive societies, dissent is alternately called subversion, reaction, blasphemy, and is usually viewed as a criminal act. In the United States, dissent is a positive thing. Would you agree?

Glaser: It depends what the meaning of "positive" is, to paraphrase our former president. Dissent seems to have a liturgical quality, or, at least, a reference to the dogma of the church, and I think the word was used more frequently in that sense than almost any other, where there was a dissent from the agreed-upon conventions of the church by people who wanted to modify or change those conventions.

Heller: You mean the way that Martin Luther launched the Reformation when he nailed his Ninety-Five Theses to the door of the Wittenberg Church?

Glaser: Yes, among others. It seems to me that dissent disagrees with religious dogma as often as it does about political dogma. Although in both cases, they are attempts to deal with existing power.

Heller: Changing an established order is the goal of dissent. But is it done in a constructive or destructive way?

Glaser: It can be either. Dissenters usually have the idea that their dissent is an attempt to improve an existing condition. Although I suppose in the American South, when racist Southerners were demonstrating against the Civil Rights movement, from our point of view, we might say that the reaction was motivated by self-interest rather than a sense of fairness.

Heller: Were they using "dissent" as their operative term, or was it a blatant rejection of the federal government's imposition of equal rights?

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Glaser: I'm not sure it's relevant whether people use the word "dissent" or not. They certainly disagreed with the government and an aspect of dissent is disagreement. We like to feel dissent is about a notion of fairness that is being violated by the existing power structure.

Heller: Is fairness the key issue?

Glaser: This notion of fairness may be intrinsic to our species. Adam Cohen in the *New York Times* ["Editorial Observer; What the Monkeys Can Teach Humans About Making America Fairer" – September 21, 2003] wrote about experiments conducted by scientists in Scandinavia with Capuchin monkeys proving that when they were all fed the same kind of food they were very cooperative and would exchange things for the food that they were given. But as soon as one member of the group was given a delicacy that was considered to be superior to what the rest were all receiving, the monkeys went crazy. They could not stand the idea that they were not treated equally or fairly. From this, the observation was made, and apparently for the first time, that a sense of fairness is intrinsic to primates, an idea that goes beyond our individual cultures, where it sometimes exists as a precept, but actually is in the racial memory of the species. One can only assume that this structure is a way to promote the survival of the species. So fairness itself may have represented a biological device to protect the species by developing a sense of community.

Heller: But how does this unfold in the face of world behavior where we see various groups subjugate others and, thus, impose unfair conditions on the vanquished? This happens every day. Obviously, unfairness provokes dissent.

Glaser: You wouldn't need a sense of fairness if the desire for power and the instinct to kill one's enemy

were not another very fundamental characteristic of primates. Those perceived as not being of the same species, or even the same class, are held in contempt.

Heller: Dissent has long been manifest in a human desire for equality, but it has always been a fight against an overwhelming power that imposes harm on others.

Glaser: Exactly. And of course, when you think of dissenting conditions, there is always a source of power that is instrumental in producing dissent. The reaction of dissent is always in response to a sense of oppression that is experienced by those who dissent.

Heller: Dissent *does* have this positive implication as protest against injustice. But what is good dissent and what is bad dissent?

Glaser: If we characterize dissent as being mere disagreement we easily lapse into the eye-of-the-beholder argument: Is my view equal to your view? What is a good act as opposed to an evil act? You can get very Talmudic and convoluted in this ancient philosophical argument.

But I think that there is some sense of righteousness in dissenting opinion, and that is generally the reason that it comes into being. We do know that, inevitably, powerful institutions begin to oppress those who have less power. This seems to be as fundamental a characteristic of the species as fairness. So in response to the whole notion of unassailable power, dissent is a positive response and, as the button I designed says, "dissent protects democracy."

Heller: But as you have noted, dissent also protects undemocratic ideas. We are in political milieu today where fundamentalists have transformed their dissent into power to overturn laws and social contracts that we've accepted as part of a liberal agenda for much of the mid- to late twentieth century.

Glaser: Again, it all comes down to the difficulty of deciding what is true, what is false, what is right, what is wrong, which is never an easy question. But we do know that there is, at least, an ethical core to the idea of dissent, and that dissent is very necessary because of the institutional instinct to move toward a totalitarian position—that authority, whatever its source, religious, political or academic, always attempts to marginalize people and movements considered to be deviant or not congruent with their objectives.

Heller: Isn't it interesting that the word "propaganda," which is a tool of both power and dissent, also stems from a religious root—the propagation of the faith, the Jesuits whose mission it was to make sure that people who questioned the faith were brought back into line?

Glaser: Well, it continues to be one of the problems of power. Because even though religion is theoretically an attempt to improve the condition of mankind, to make things better—to diminish unfairness—what we discover that, like politics, religion is susceptible to the same manifestations. Because of that, the history of religion is frequently bloody, unfair, and conspiratorial. So, at a certain point in your life you just begin to question this idea of absolute belief when it stems from any single source, and you become, inevitably, more skeptical and perhaps more open-minded about the characteristics of belief, and you recognize that all belief finally represents a limitation in thinking. Because when you believe something, your mind is no longer open to alternatives, and once that happens, the mind stops operating and goes on autopilot.

Early Christian Symbol from Roman Catacombs, at the time Christians were persecuted.

Heller: So does this mean that dissent should be a perpetual condition whereby you're always questioning authority or dogma?

"Unite or Die!"
Benjamin Fraklin, 1776

Glaser: If you're in a constant state of dissent, you're in trouble because you believe that dissent is the only position to take. In that belief, you have become encapsulated in your own convictions. So the dissenting personality, which we may be critical of to some degree, is one that always, in a kind of knee-jerk way, says "no" to any expression of belief that is alternative to their own. That's not, to me, the great expression of dissent. I think dissent has a more positive side.

Heller: Is dissent sometimes a lofty word for complaint?

Glaser: In part, and of course we all know people who believe nothing is ever right; it doesn't matter what the subject matter is. The meal they had, the movie they saw, the political system they're living in—nothing is acceptable. The sadness about that, of course, is that these people are not choosing their responses (although I don't know to what degree any of us choose anything freely), but are victims of a personality that simply says no to everything.

Citizens of Boston, disguised as Native Americans, boarding ships in Boston Harbor and throwing chests of tea overboard.
Engraver Daniel Berger, 1784

Heller: Dissent can be curtailed by official decrees and regulations. If dissent offers positive alternatives, why is it so terrifying?

Glaser: The loss of power is terrifying to all of us. If you're the king, and you have a life for yourself and your cronies that is very happy and satisfying, and all of a sudden people are turning out by thousands in the street and you realize you could lose everything, well, you're not going to leave quietly. So, in the case of institutions like the church or political systems, those in power spend their life holding on to it, and those who threaten that power are in for a very hard time, depending on just how much pressure the power can wield.

From *Los Desastres De La Guerra*
Goya, 1810

"King Louis Phillipe" (Caricature)
Honore Daumier, 1832

Heller: Under the umbrella of dissent, there is peaceful and violent dissent. Which is the most effective?

Glaser: These choices are essentially situational. Sometimes quiet dissent, or non-violence, is very powerful and works very well. One of the reasons it works is because the dissenters cannot be stigmatized so easily by the official power. When the dissent is peaceful, it is more difficult to call demonstrators hoodlums, or communists, or even left-wingers. Of course, Gandhi and Martin Luther King recognized that fact. Power stigmatizes those who dissent by calling them irresponsible and dangerous. Expressions of violence justify violent responses by the established power. It's one of the reasons why people who dissent have to be thoughtful about the mode of dissent in order to accomplish their goals.

"You've been mumbling 1812 under your breath long enough..." (from *The History of Holy Russia*)
Gustave Dore, 1854

Heller: Dissent tends to start small and build, whether it's at a grass-roots level or in an urban context. As you're describing it, peaceful dissent begets more peaceful dissent. But how does one induce others, through communications and design, to become part of a particular groundswell of dissent?

Glaser: Generally, people respond to powerful imagery and words that contain an appeal to justice.

Heller: Is dissent, however, sometimes about fashion?

Glaser: As you recall, we had an evening where we discussed dissent [AIGA/New York's "Hell No" – Spring 2003, and "Hell Yes" – Spring 2004], and one of the things I observed was how ineffective so much dissent is. It can be a way of positioning the self in some situations. Coolness is attached to being a dissenter; the idea of opposing the existing culture is attractive to a lot of young people who want to overthrow their parents or their history, or identify themselves as being autonomous, whatever. In those cases dissent can be both personally satisfying and fashionable. Sneaker manufacturers, among others, have taken great advantage of appearing to represent a counterculture. Can you imagine a sneaker being counterculture?

The busts of policemen are shown as part of an image of the Haymarket Massacre (May 4, 1886 in Chicago) in which police charged labor movement rioters who were demanding eight-hour work days. The event was memorialized by May Day; the government then enacted Labor Day, which could only be interpreted as an effort to obscure the history of what management did to laborers.
Illustrator unknown, 1886

Heller: Ever since the 1950s when teenagers were targeted as a viable market, there have been attempts to persuade them through advertising (propaganda) to buy into and from the respective manufacturers who want their dollars, which includes giving the consumer distinguishing characteristics, like the illusion that they are rebels. But isn't it a fact that dissent usually emerges from the youthful generation?

Glaser: Of course, and certain products now use the idea of the revolution symbolically in urging kids to define their character by buying a product. And that's one of the saddest expressions of dissent that one could imagine.

Heller: Throughout the twentieth century and into the twenty-first, there have been corporations, and the individuals who run them, who have exhibited lofty social and political consciousnesses, and have contributed to various causes, and even supported dissent toward government policies. How do you feel about advertising that's created for a particular product, such as Benetton, Kenneth Cole, or Ben & Jerry's, that use their products as kind of soapboxes for dissent (and advocacy)? Do the waters get muddied there?

Glaser: I think they do get muddied. In a democracy, there must be options within the culture for this kind of expression. But the truth of the matter is that it is the system itself that establishes the values of any culture. Our system believes in materialism and affluence as the fundamental aspirations of society. It is also possible for a democracy to become totalitarian. Witness what's going on right now, where the American people have been victimized into thinking that the ruling class represents their interests. Both education and journalism have failed us in this regard. Belief systems are self-generating. In a democracy, the mythology of democracy must be maintained. We cannot afford to feel that we are warlike, unfair, racist, or so on. But whenever those manifestations occur we deflect them because we must believe our own historical mythology. When we see industrialists giving money to good causes, it confirms our sense of democracy.

Heller: But does it represent dissent, or does it represent something else?

Glaser: Very often, it represents an attempt to demonstrate a concern for "higher values." The oil and tobacco companies are constantly supporting artistic events. The Metropolitan Opera, the Whitney, the Metropolitan Museum of Art are supported by the most pernicious corporations. Do these powerful corporations really care about art?

Heller: I think they come to care deeply about it because of the investment potential. They also care about it because it gives them a pedigree and throws them into a cultural surround that is not simply dollars-and-cents and an exploitation of the working class. It gives them cultural credibility and cultural profit.

Glaser: Perhaps it's like those patrons during the Renaissance who appear at the bottom right and left of many religious paintings. Of course, the love of Jesus was, in fact, the defining characteristic of social life in

that society. The defining characteristic today is how much money you have. Instead of buying another Rolls Royce, you can buy a Matisse, and that immediately gives you some kind of status.

Heller: But in terms of dissent, have you ever been involved with individuals who seem kind of like they're going against their own self-interest by supporting the interest of righteous or controversial causes?

Glaser: Oh, I don't know. I've met a lot of nuts in dissenting conditions. I've met a lot of marvelous people. The mix is not necessarily uniform. There's a difference between righteousness and self-righteousness, but it's very difficult sometimes to see where one lapses into the other. I think fundamentally, the people whom I know who are dissenters have a sense of justice; they care about the nature of society. Part of the characteristic of dissent when it's at its best is fueled by empathy, and it's fueled by the idea that other people matter, and that if somebody is hurt or victimized, we are all hurt or victimized.

Heller: Since the '60s when the Situationalists in France began to critique commercial culture through art and design, dissenting groups have co-opted mainstream culture's commercial icons. *Adbusters* magazine is a good example of "culture jamming," or obstructing the free flow of commercial advertising by intercepting and altering their messages on billboards and other media. These are guerilla tactics designed to overtly and subliminally interfere with business as usual. But in recent years the advertising industry has adopted very similar guerilla methods (as though they stole a page from the *Adbusters* manual). How does this now fit into the strategy of dissent? Does it neutralize one of the tools in such a way as to make it more difficult to create effective propaganda for dissent?

Glaser: There are many brilliant people in the world of advertising who understand the power of co-option. They have no sense of shame about these things. So any idea that succeeds will be promptly stolen and used against you.

Heller: Let's discuss the art of dissent—which is, of course, the topic of this book—and the role of the designer as a propagator of dissent. True dissenters are activists. Is creating a poster, button, or ad campaign real activism?

Glaser: It's certainly a form of activism. Should designers be more involved in this activism than others? For years, my response was that a designer's role is not any different from that of any good citizen. From my point of view, good citizens are those who participate in democracy and who express their point of view, and who realize they have a role to play in the life of their time. Being a designer doesn't suggest that you have any *more* responsibility. We all have the responsibility to be good citizens. We can either embrace that responsibility or withdraw from it. The passivity of many Americans has endangered our democracy.

Heller: The role of a designer is clearly to be a good citizen, but how do you feel graphic design as a profession can influence or support dissent?

Glaser: Graphic designers know how to communicate. We've had experience that has trained us for a role in the culture.

One of the things evident in this book is that the work of amateurs very often is as powerful as the work of professionals. Our times are characterized by the erosion, if not the disappearance, of professional practice in certain categories. Almost everyone is obsessed with the idea of design and being a designer.

Heller: So if an amateur can produce a visual message, such as a poster, brochure, or billboard, that will grab us by the lapels and make us think or act, then what does the professional designer bring to the party that the amateur cannot?

Glaser: We are in the midst of this revolutionary change, most profoundly expressed in the Internet, where the blogs now have become an expression of journalism, and where millions of people are now doing reporting, commentary, and editorials, and are beginning to have an effect that official journalism does not have.

In order to become a journalist, for instance, you have to pass a series of tests. After you graduate from journalism school, you become a cub reporter, then you are moved up the scale to reporter, perhaps a columnist or managing editor and, finally, the editor. All of this process imbued you with the history and mythology of journalism as you went along. The same thing happens in design. You go to art school, you learn about form, you study typography, and you learn about color. Then, you learn about the history and continuity of art. After school, you begin by working for somebody, doing low-level tasks, and finally ascending to where you're responsible for communicating something to others.

Heller: There's a man who quietly stands in front of my office one day a week, for the past five years or more holding a poster he's made with a large photograph of a fetus. He wears it as a sandwich board, and it is very hard to ignore that photograph with the headline "Save Life." It's not a particularly clever slogan, but it's a very potent anti-abortion message. He's grabbing some people by the lapels. What makes him less effective than the graphic designers who are in this book?

Simplicissimus
(Magazine)
Thomas Theodore Heine, 1903

Nepszava
(Newspaper Cover)
Biro, 1913

Die Pleite
(Magazine Cover)
George Grosz, 1919

Glaser: Who says he is? The real question is: What does it mean when the idea of professional practice is being dramatically eroded by a class of amateurs who want to get into the game, and who, in many cases, are as convincing or as powerful as those who, theoretically, know what they're doing? It's really a question about the nature of professional education. What does it train you for? Of course, among other things, professional practice in the United States also trains you to be a conformist, to listen to the existing rules, to follow orders, and sell products. Education obviously reflects the existing societal values.

Heller: Well, the majority of design professionals do not create art of dissent. But what we're talking about here is a means of combining images and words together, that forces people to move, to act, to respond in some way. Are you saying we don't need all that formal training to successfully make graphic dissent?

Woman suffrage headquarters in Upper Euclid Avenue, Cleveland, Ohio **Photographer unknown**, 1912

Glaser: You have to be smart, and you have to know something about the nature of communication, either by instinct or by training. But of course, what you're suggesting has always been to me the reason for supporting the idea of an ethical practice: If the practice is, in fact, involved in communicating ideas, then you have to be responsible for what you're communicating. I can never separate the consequences of what we do from being in the world of communication. But it seems that, in some areas, people's instincts work without training. Everybody has a screenplay in them, and everybody can do a poster, and everybody can come up with a slogan. Some people are better at it than others. Sometimes, the people who are better at it are professionals. Other times, there are people who are totally untrained who seem to be gifted as observers and commentators.

Civil rights march on Washington, D.C., **Photographer: Warren K. Leffler,** 1963

Heller: Certain posters have iconic resonance that had to do with the context in which they were produced. One such, for example, which was definitely an amateurishly produced piece, is the photographic image of dead women and children murdered by American GIs in the hamlet of My Lai, Vietnam, with the typewritten headline, *Q: And Babies?... A: And Babies!* placed over the image in enlarged typewriter type. You could not wash that poster out of the consciousness. It spoke to a moment. It did so with real pictorial evidence (like Abu Ghraib three decades later), and it became an icon of anti-war resistance. In your experience, what were the one, two, or three most effective graphic campaigns that were either dissent or protest, underscoring a cause or an issue?

Glaser: So much of it is contextual: Where you were, or where the poster was, what was happening, who you were with. All of these experiences about looking at things have so much to do with other things besides the object. I remember on the day before the [Ethel and Julius] Rosenbergs were executed [for espionage in 1953], I was living in Bologna, and all over the town were posters that were put up just with a mug shot of the pair with a protesting phrase: "Don't kill the Rosenbergs." Bologna was always a town with left-wing associations and sympathies. The entire town was plastered (it must have been done by the Communist Party in Bologna) with this picture of two forlorn-looking people who were looking as ordinary and as pathetic as one could imagine. I remember I was overwhelmed. Overwhelmed with the idea that these two inconsequential-looking people, for whatever reason, were being executed in our country. The fact that I was in Bologna, the banality of the picture itself, the fact that it appeared all over the town overnight, made it the single most profoundly dissenting statement I'd ever seen.

Nonetheless, the examples we each cited have very little to do with the design as the graphic object. In fact you could say that a designer could have screwed up those expressions by making them more self-consciously designed. What we were moved by was the poignancy of the event itself.

Heller: What is the purpose of printed dissent? Is the intention to appeal to people who already sympathize with you? Or must it convert those who do not? Whatever the goal, what are the best methods?

Glaser: One has to be very thoughtful about examining the effect of this imagery outside the fact that it's clever, well-done, powerful, and all the rest. Does it work? Is it effective? Are people transformed by it? Does it make them feel different about the subject after they experience it, or does it simply repel them and make them avoid dealing with the subject? Even when I'm moved by some of the most powerful images, I finally have to ask: Can it produce the results it intends?

Heller: I recall another "amateur" anti-Vietnam war poster "War Is Unhealthy for Children and Other Living Things" "designed" by Lorraine Schneider for the Mothers' Mobilization for Peace. It was very effective because the message was not violent and developed an empathetic response. Who couldn't see themselves holding, hanging, or walking with that poster and slogan (if you believed that the Vietnam War was indeed unhealthy)? But can a dissenter change popular opinion through the use of shocking words or images?

Glaser: Well, all of this comes under the general category of consciousness-raising. And sometimes horror works, and sometimes it doesn't. The characteristic of a shocking experience is often withdrawal. Very often, what is shocking is something you want never to

see again or never to think about again. So, you have to be very careful about this kind of violence to the system. On the other hand, some images, even shocking ones, move you not through an empathetic response, but through a tribal one.

Heller: The most effective propagandists always understand that different "markets" require differing nuances. Is this true for the design of dissent?

Glaser: Karl Rove [President Bush's political and public relations advisor] would say you do it one market at a time. Each market responds to something else. So, very often you can't have something that is so generally attractive or compelling that everybody signs on, so you have to say, "Let's look at the 16-to-21-year-olds and communicate there," and then onto the middle-aged people who have something more to lose, and so on. That's how you have to operate if you want to be in the marketing business.

Heller: From what you've seen of the material collected in this book, do you feel that graphic designers are sophisticated enough to know how to approach these markets, or are the designers dealing with their emotions first and the rest comes later?

Glaser: Both. You'll find things in the book that represent both emotional and logical responses. I found the work from Eastern Europe and Bosnia thoughtful about the response they wanted to get. They were also identifying with a certain class of people they seem to know.

It's easier to do that when you are part of the community you're talking to as opposed to being at arms' length of it. I suppose that the most compelling imagery comes out of people who are speaking to their own family—in effect, their brothers, their cousins, their aunts, their uncles—and have that sense that they are a participant in the situation.

Heller: Even in the best-edited collections of socially conscious designed artifacts I see many recurring clichés. The message may be heartfelt, but it comes off as banal because of all the clichés that are used.

Glaser: Stereotypes and clichés are the basic tool of communication, so you have to be careful about how you use them, but you frequently find that they are the most powerful instrument you have in reaching people. You have to re-imagine them. But they are, after all, things that are commonly known, and you are always dealing in the realm of what is already known. I guess what you really mean is that if something is so ordinary and unsurprising in its observation, people simply won't pay any attention to it.

Heller: It becomes wallpaper.

Glaser: And that is the other question of provocation. How can you penetrate people's immunity is always the fundamental question of a designer's work.

Heller: How can a designer improve upon the photographs that leaked out of Abu Ghraib? The TV news and Internet sites showed these horrors minute by minute. In fact, I believe there are so many images on the airwaves that it's hard to focus.

Glaser: Television is different from other things. Objects on television have no reality, regardless of what they are. Whether it's a murder that's being committed before your eyes or a concert from Carnegie Hall, they have equivalent meaning, to some degree. There's something profoundly different about the experience of reading, where the mind is activated, or actually witnessing an event.

Black Panther Party Logo
Designer **unknown,** 1967

Heller: What about the objects of dissent that *you* manufacture? How do you decide what medium to use and what you feel will be the most effective for any particular message? I'm referring specifically to the war in Iraq, which you have protested through your *Nation* magazine button campaign?

Glaser: Campaign buttons are as primitive a form of communication as one can imagine. But if you respect the person wearing them, you tend to respect the message. The button intends to remind people of certain democratic ideals that are perhaps so self-evident that they become invisible. Sometimes, what is most obvious is very difficult to perceive.

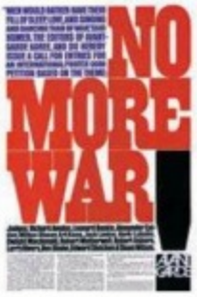
"Eat" (Poster)
Tomi Ungerer, 1967

Heller: How many ways can a message be presented? And how do you know you are making an impression?

Glaser: The principal problem is the entry point into the cultural bloodstream. When we created the campaign of *Light Up The Sky* during the 2004 presidential election, which occurred when the Republican National Convention was held in New York City, the basic idea was to urge people not to gather in groups, but to go out individually wearing or holding lights. I had originally wanted to post notices around the city, but there was no way I could do it without hiring an illegal sniper, who basically guarantees that he will keep your posters on view in any area of town you want and prevent other people from posting over them. It's totally illegal and totally accepted. Unless you're willing to spend the money that way, you can't even post posters yourself because they will either be ripped down or posted over.

Illustration for Le Pave
Ronald Topor, 1968

Heller: Or could you rent a billboard?



"No More War!" (Poster)
Herb Lubalin, 1968

Glaser: We tried to buy a billboard during the campaign. It was $100,000 for three weeks. So, you realize that frequently dissent is sort of nominal dissent because the ability to enter into the culture is very costly. Now of course, what you hope for is that these ideas will travel, as they say, virally. That people will catch on, and that the message will quickly circulate. The Internet provides this opportunity, and perhaps, the idea of posting printed objects has become less relevant.

Heller: There are so many of these protest and advocacy messages that arrive in your email inbox or can be accessed on various websites. There are so many different ways of doing it, too: Flash illustration and animation, JPEGs, and PDFs. Some are engaging because they are funny; others are poignant. Are these having any greater effect than the single button that you wear on your lapel or the poster that you do put up on the side of a building?

Glaser: It's very hard to tell what is effective and what isn't. Certainly, when the Swift Boat guys got on the Internet to attack Democratic candidate John Kerry, they were enormously effective in getting those lies circulated. Then, of course, they knew how to have the media pick up and amplify those ideas. It was a terrifically clever way of using both the Internet and conventional media to basically take a message out to an enormous public. Political activist of an opposing point of view would hope to be equally clever as well, using some combination of buttons and Internet and posters and images and words, to spread the message.

"And babies?" (Poster)
Designer **unknown,**
Photographer **R. L. Haeberle,** 1970

Heller: Another reason to go back to that question of who do we pay attention to?

Glaser: The problem of the Internet is tremendous information and no judgment. So what I suppose you look for is people or personalities or work that has risen above the noise, and has convinced people of its authenticity. In a democracy, you really need people who rise above the general din and stand for something.

Heller: Given the range of material in this book, do you feel that there are pieces that rise above the din? You can look at them individually and say they're striking, they're clever, or they're compassionate. But, are they all part of a big wave that washes over us? Or is there something there that gives us hope that this can actually work, that minds will be somehow altered by graphic dissent?

Solidarity - Poland '80
(Logo)
Jerzy Janiszewski, 1980

Glaser: I think it does happen. It may not happen the same way all the time. And it would be hard for me to select examples out of this group (I actually don't want to do it, because it would to some degree parochial-ize the others.) But my belief is that it does work, that it has an effect, that the results cannot be easily traced, that the consequences of all this material, like everything else in life, is mostly invisible. Actually, I don't think it makes any difference whether you think it works or not. You *have* to do it. It's necessary for dissent to be expressed. It has to be expressed because to protect democracy, it's the only hope we have.

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Steven Heller, art director of the *New York Times Book Review* and co-chair of the School of Visual Arts MFA Design Program, is the author, co-author, or editor of more than ninety books on graphic design and popular art, including *Merz To Emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century* (Phaidon Press), *Paul Rand* (Phaidon Press), and *Design Literacy Second Edition* (Allworth Press). He is also the co-author of *Art Against War* (Abbeville Press) and *Angry Graphics* (Gibbs-Smith). He is the recipient of the 1999 AIGA Medal for Lifetime Achievement. He is currently co-writing *Anatomy of Design* with Mirko Ilić for Rockport Publishers, which diagrams the roots and routes of contemporary works of design and typography.